

PHOTOPLAY

November 15¢

Who are Hollywood's

Dangerous Women?

Full-color pictures

ayworth



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A Lovelier Skin is yours with your First Cake of Camay!

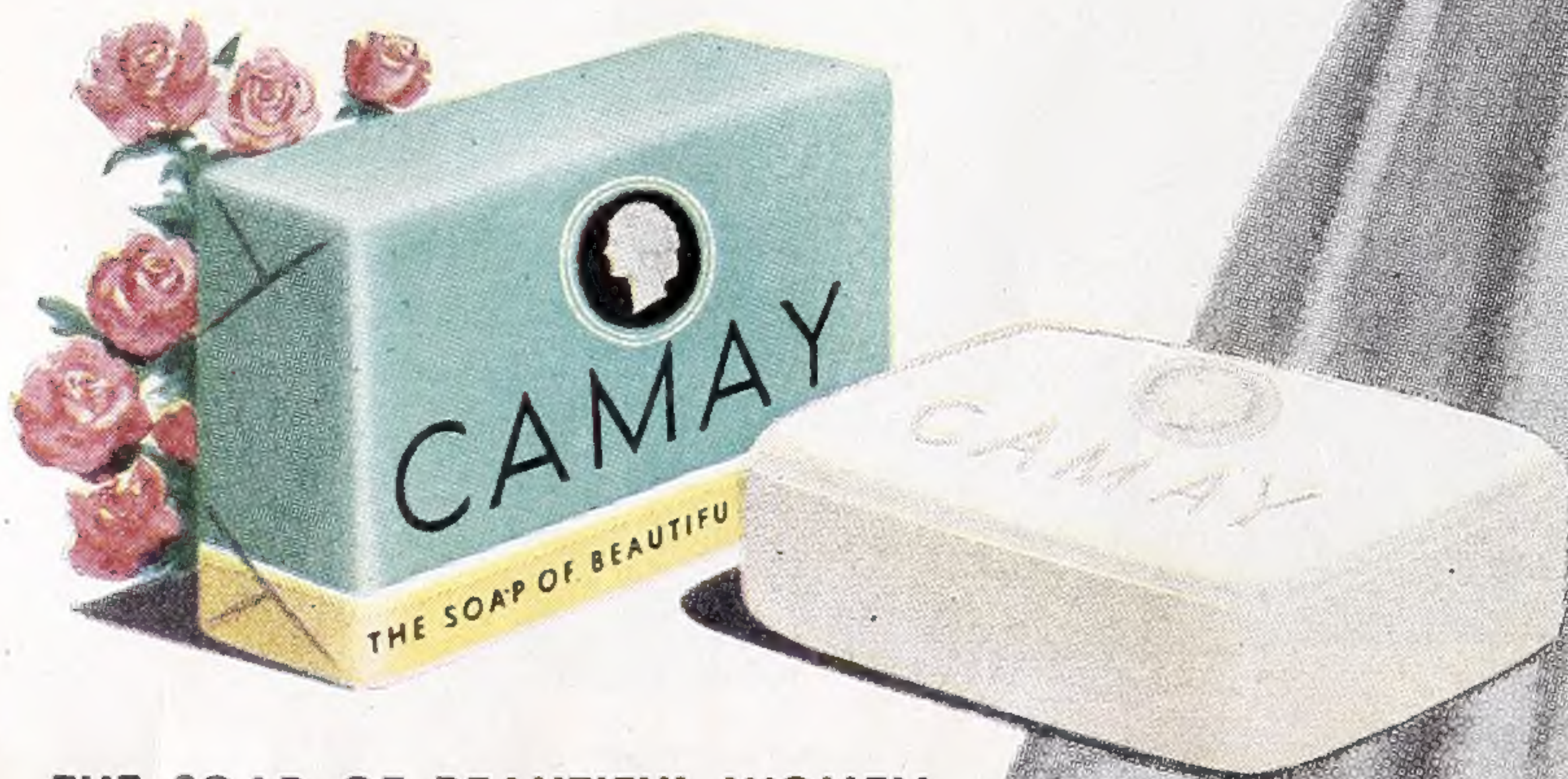
You're as lovely as your complexion!
And your skin can grow in loveliness with
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Give up careless cleansing—go on the
Camay Mild-Soap Diet. Doctors tested Camay
care on scores of women—found most
complexions grew softer and smoother with
just *one cake* of Camay! Follow the directions
on the wrapper for a really lovelier skin!

MEET MR. AND MRS. GAVERT!

Paul proposed in a tiny New York restaurant. No wonder! Christine's lovely complexion calls for love! "My very *first cake* of Camay led to a lovelier skin," says she.



The Gaverts have lots of mutual interests besides music. And Paul takes a special interest in Christine's complexion. She'll stay on the Camay Mild-Soap Diet!





THE SOAP OF BEAUTIFUL WOMEN

MRS. PAUL A. GAVERT
the former Christine Lindseth of Grand Rapids, Mich.
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Keep your hands evening-soft all day long! ☆



*This fabulous lotion is double-beauty magic
here...  as well as here... *

HARD-AT-WORK and "on display," your hands lead a double life. So—pamper them with the *double-beauty* magic of Trushay.

Trushay, you see, is first of all a velvet-soft lotion—with a wondrous touch you've never known before. A luxury lotion for

all your lotion needs—a joy to use *any* time. Every fragrant, peach-colored drop is so rich, your hands feel softer and smoother *instantly!*

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Adopt Trushay's double-beauty help—begin today to use Trushay!



TRUSHAY

PRODUCT OF BRISTOL-MYERS



the lotion with the "beforehand" extra



Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause your apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. In fact, more men and women everywhere use Arrid than any other deodorant. It's antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be sure. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

(Advertisement)

PHOTOPLAY

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Cover: Rita Hayworth, star of "The Loves of Carmen"
Natural Color Portrait by Bob Coburn
Design by Otto Storch

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NOVEMBER, 1948

VOL. 33, NO. 6

PHOTOPLAY, published monthly by MACFADDEN PUBLICATIONS, Inc., New York, N. Y. General Business, Editorial, and Advertising offices: 205 East 42nd Street, New York 17, N. Y. Hollywood-Beverly Hills Office: 321 S. Beverly Drive, Beverly Hills, California. O. J. Elder, President; Harold Wise, Executive Vice President; Herbert G. Drake, Vice President; Joseph Schultz, Vice President; S. O. Shapiro, Vice President; Ernest V. Heyn, Vice President; Meyer Dworkin, Secretary and Treasurer; Edward F. Lethen, Advertising Manager; Charles O. Terwilliger, Jr., Eastern Advertising Manager. Chicago Office, 221 North La Salle St., Leslie R. Gage, Mgr. San Francisco Office: 1613 Russ Building, Joseph M. Dooher, Mgr. Los Angeles Office, Suite 908, 649 South Olive St., George Weatherby, Mgr. Registered as Second-Class matter, May 10, 1946, at the Post Office at New York N. Y., under the act of March 3, 1879. Subscription rates: U. S. and Possessions and Newfoundland \$1.80 per year. Canada \$3.00 per year. All other countries \$4.00 per year. Price per copy, 15c in the United States, 25c in Canada. While Manuscripts, Photographs and Drawings are submitted at the owner's risk, every effort will be made to return those found unavailable if accompanied by sufficient first-class postage and explicit name and address. But we will not be responsible for any loss of such matter contributed. Contributors are especially advised to be sure to retain copies of their contributions, otherwise they are taking an unnecessary risk. Copyright 1948, by Macfadden Publications, Inc. All rights reserved under International Copyright Convention. All rights reserved under Pan-American Copyright Convention. Todos derechos reservados segun La Convencion Panamericana de Propiedad Literaria y Artistica. Title trademark registered in U. S. Patent Office.

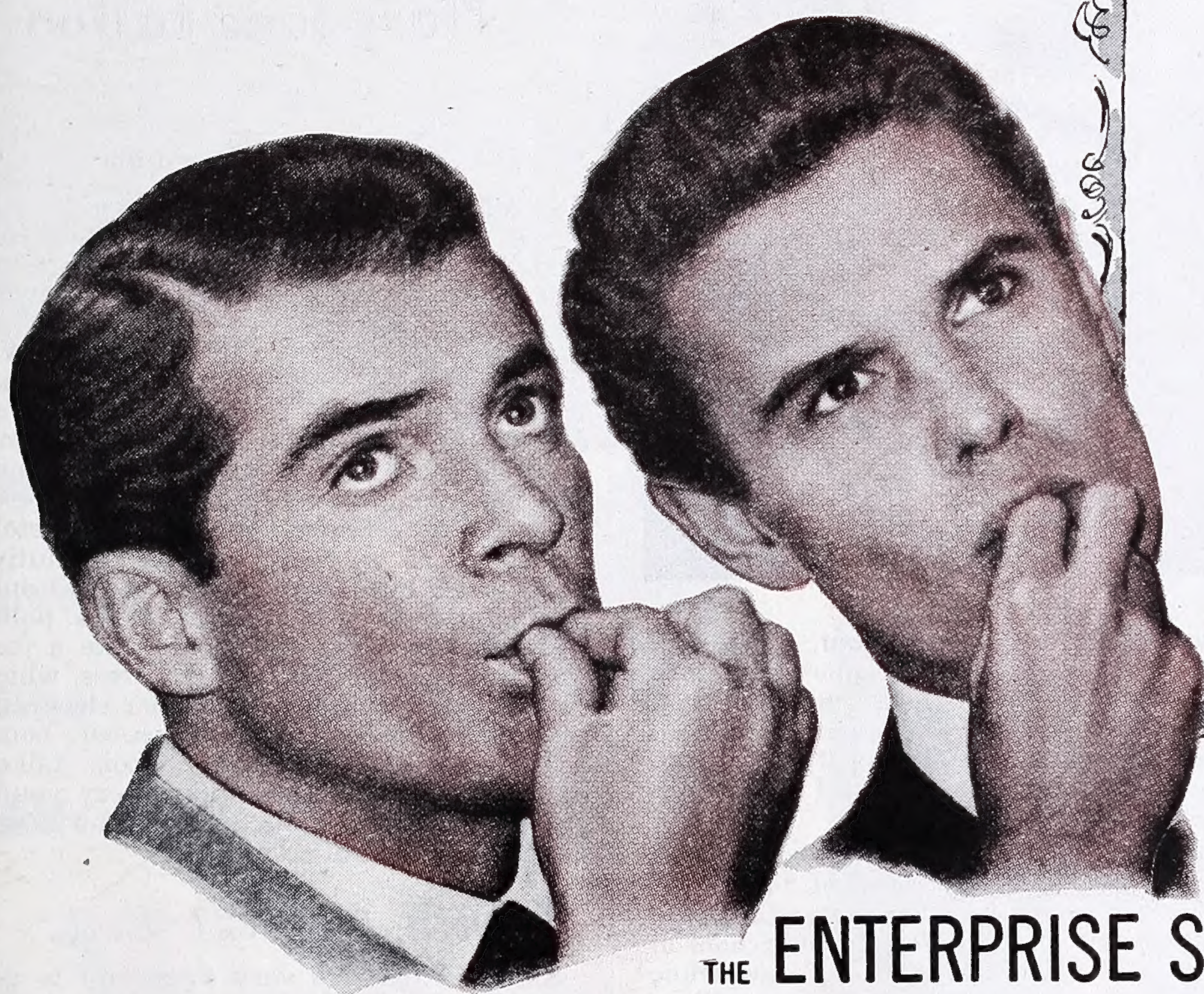
Member of Macfadden Women's Group
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LEO, The MGM LION

writes a poem
about his new hit!

"No Minor Vices is full of Life's Spices"



THE ENTERPRISE STUDIOS PRESENT

DANA ANDREWS • LILLI PALMER

Best role of his life!

and

The "Body And Soul" girl!

LOUIS JOURDAN

Screen's newest big star!

NO MINOR VICES

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with JANE WYATT and NORMAN LLOYD • Screenplay by ARNOLD MANOFF

PRODUCED AND DIRECTED BY LEWIS MILESTONE



She
may be
your
model
BUT
She's
my
WIFE!

Jacqueline Crouse's smile wins a feather for her hat!



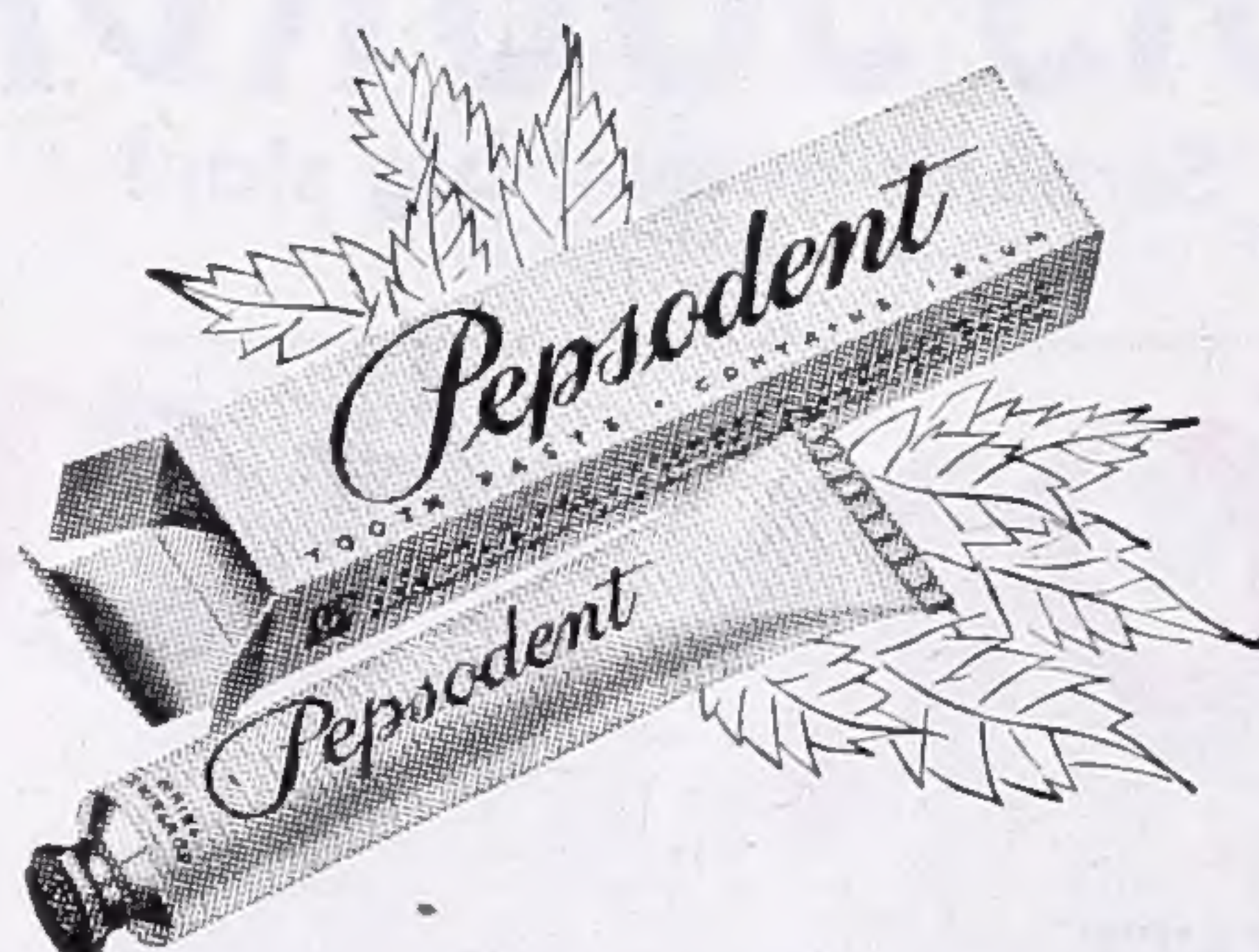
Jacqueline Crouse, Art Student, outsparkled 1300 of Boston's brightest beauties in a Community Fund contest to choose the city's 1948 Red Feather Girl. A jury of prominent citizens awarded her the "crown"—a Lilly Dache hat adorned with a red feather, symbol of the Community Chests of America.

Jacqueline's smile has a way with college men, too. They voted her "Sweetheart of Sigma Chi" at Brown University. Now her smile is brightening the campus of the Rhode Island School of Design. "It's a Pepsodent Smile," Jacqueline says. "No other tooth paste will do for me!"

The smile that wins is the Pepsodent Smile!

Jacqueline Crouse knows it, people all over America agree—the smile that wins is the Pepsodent Smile! Pepsodent with Irium is their 3-to-1 favorite for brighter smiles.

Wins 3 to 1 over any other tooth paste—families from coast to coast recently compared delicious New Pepsodent with the tooth paste they were using at home. By an average of 3 to 1, they said New Pepsodent tastes better, makes breath cleaner and teeth brighter than any other tooth paste they tried. *For the safety of your smile use Pepsodent twice a day—see your dentist twice a year!*



ANOTHER FINE LEVER BROTHERS PRODUCT

Beauty Spots



Charm note:
Lois Butler,
tuneful star
of "Mickey"

By
Mary Jane Fullton

Adorable Newcomer

IT WAS a delightful experience to talk with such a charming sixteen-year-old as LOIS BUTLER. A newcomer to films, she feels fortunate and very much awed, in being chosen to play the role of *Mickey* in Eagle Lion's picture of that name. We have the word of this film company that they feel lucky to have found such an adorable youngster for the part and one, too, whose coloratura voice is exceptional. She has a singing range of three octaves—from G to G above high C. Completely fascinated as we were by this diminutive miss (she's but 5 feet tall and weighs only 97 pounds) it was difficult to be polite and not stare. For she looked like a picture in a powder blue woolen dress, which was a perfect complement to her chestnut-gold hair and blue eyes. However, being a well-poised young lady, Lois talked easily about what she thinks every young girl should know about making and keeping herself beautiful.

Sweet, Clean and Lovely

She said that it's very important to get her full quota of sleep nightly, regular daily exercise, to eat well-balanced meals, fewer sweets and between-meal snacks. She also stressed cleanliness of body, complexion and hair. Lois uses a bath brush to soap-massage and scrub herself all over in the tub; a well-lathered complexion brush to get her face thoroughly clean; and a hair brush to brush her hair to a high, clean sparkle. To keep her skin soft, she lubricates it nightly with baby oil and always, after her bath applies an underarm deodorant. She says you'll probably think she's not telling you any new beauty secrets and she isn't, really. You know yourself that being daintily clean is a fundamental charm requisite.

Lois, who is now *almost* grownup, says lipstick and a bit of powder gave her a greater feeling of self-confidence than she might otherwise have had at that tender age. However, Lois admitted that because of professional reasons, make-up was a necessity. Behind bright footlights her own coloring faded and she looked too pale. Most girls of fourteen have enough natural coloring so that make-up isn't absolutely needed. If it is, go light on it, she advises, or boys will think you silly for trying to look too sophisticated.



**Nothing
ever held you
like
Alfred Hitchcock's**

ROOF

IN COLOR BY **TECHNICOLOR** PRESENTED BY **WARNER BROS.**

STARRING **JAMES STEWART** WITH **JOHN DALL FARLEY GRANGER** SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND **JOAN CHANDLER**
Screen Play by Arthur Laurents • From the Play by Patrick Hamilton • Director of Photography, Joseph Valentine, A. S. C. **A TRANSATLANTIC PICTURES PRODUCTION**



What Should I Do?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT



Claudette Colbert, delightful star of "Family Honey-moon"

Dear Miss Colbert:

I am in eighth grade and one of our English assignments has been to get an answer to the question: "What do adults think of teen-agers?" We interviewed seventy people in our city. These represented a cross section of trades and professions. We found that opinions varied greatly. According to some we are a lost generation; according to others we are better prepared, more intelligent and more capable than the youngsters of the last generation. We are not satisfied with our local survey because we feel it is not conclusive. I would like to know what *you* think about teen-agers. Do they impress you as being a wide-awake group who know where they are going or do you see them as lawless, arrogant, without ambition and poorly prepared for life?

Austine F.

Obviously you want me to say that this particular group of teen-agers are tops. Actually, that is true. But it is also true that some of them are, as you put it, "lawless, arrogant, without ambition and poorly prepared for life." It seems to me that it is a mistake to make too great a distinction between teen-agers and adults. Teen-agers are a section of our population—not a group utterly different from

everyone else. Like their elders, they can be generous or selfish, smart or stupid, careful or reckless.

It really doesn't matter what youth thinks of age or vice versa; what does matter is how age and youth work together to build a better world.

Claudette Colbert

Dear Miss Colbert:

Two of my buddies and I want to sign up on a ship and work our way across to England or France as seamen, explore the countries, then work our way back home. We'd like to do this as a sort of cure for our yen for travel and also to earn some pocket cash. I am now in college, have two more years to go but want to take a number of trips between sessions and my buddies are all for it.

Here's the rub: I have a girl friend who wants to get married as soon as I can get money enough. We've been going together for eight months and I guess I'm in love with her although I certainly am not in favor of settling down for several years. I don't quite know how to go about explaining this to my girl—that I love her but do not want to marry until I finish college and have satisfied this hunger for travel.

Lockridge F.

I can assure you that your best bet in dealing with this girl is to be frank. Don't try to break it gently. Tell her clearly, honestly and fully what you intend to do. I think you should finish college and establish yourself in business before you are married. Don't be afraid of losing a girl because you make your position clear. Only by shilly-shallying will you inspire her disrespect.

Claudette Colbert

Dear Miss Colbert:

I am a widow thirty-two and have a six-year-old daughter. For over two years I have been going with a very nice young man of twenty-eight. He lives at home with his parents, who are among the nicest people I have ever known. This man is particularly devoted to his mother. Although he has never asked me to marry him, he does talk of the time when we will be married and have our own home, but he always changes the subject when I try to pin him down about a definite date. He has said that because his parents are not young, he may soon become their sole support. I love this man very much and I'm willing to wait, but I don't think this financial barrier is really important or valid, as I have an excellent job and would want to keep it. He knows I would

Whatever your "business"...

Good Breath is Good Business

LAVORIS
REG. U.S. PAT. OFF. MOUTHWASH AND GARGLE



Mutually agreeable

LAVORIS
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Keep a bottle handy in the office

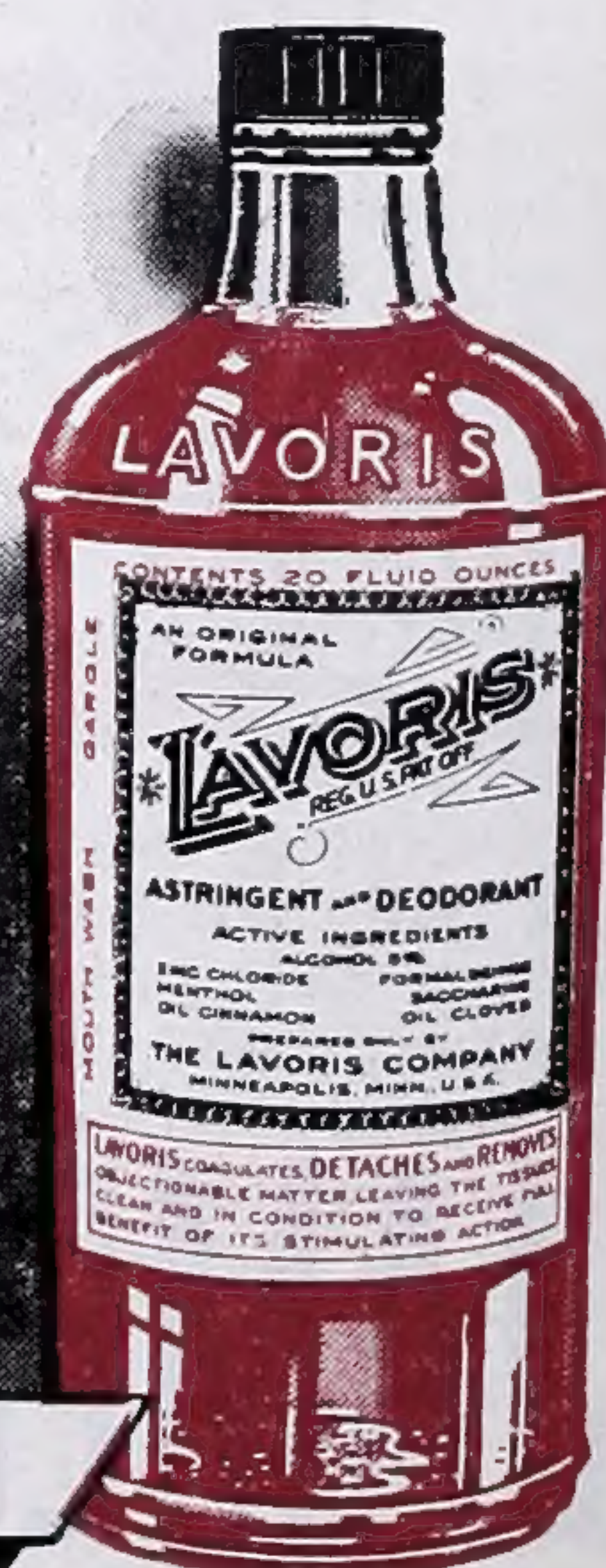
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A 7 to 1 favorite with dentists



Tangy
Cinnamon - Clove
Flavor



Detaches and removes germ harboring film from mouth and throat...

There was temptation
in her helpless silence



...and then torment

WHEREVER motion pictures are shown "Johnny Belinda" will be the most discussed drama this year . . .

Never has the screen been more fearlessly outspoken. Rarely, if ever, has there been a story of a young girl's betrayal to touch you as will this one. You certainly will want to see it—we urge you to watch for the opening date.

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present a daring and courageous new dramatic achievement

JANE WYMAN · LEW AYRES

With this performance Jane Wyman unquestionably establishes her talent as among the very foremost on the screen.

The doctor first to find her secret, first to share her shame.



"Johnny Belinda"

WITH
CHARLES BICKFORD

DIRECTED BY
AGNES MOOREHEAD · STEPHEN McNALLY · JEAN NEGULESCO · JERRY WALD
PRODUCED BY
Screen Play by IRMGARD VON CUBE and ALLEN VINCENT · From the Stage Play by Elmer Harris · Produced by Harry Wagstaff Gribble · Music by MAX STEINER



HOLD HIS EYES...WITH

that Always-Fresh look



Arlene Dahl
says, "Try Woodbury DEEP-CLEANSE Facials!"

featured in Metro-Goldwyn-Mayer's
"A SOUTHERN YANKEE"



Tempting! Dobbin eyes the apple—our eyes go to Arlene, she's so-o radiant! "For fresh morning glow," says she, "try my Cold Cream—deep-cleansing Woodbury!"



Ver-ree tempting! Sun down, moon up, it's time for glamour-glow! "Easy," Arlene tells you, "rich Woodbury smooths dryness...brings back that Always-Fresh look."

"For skin that's beauty-clean," says Arlene Dahl, "swirl on Woodbury Cold Cream. Its rich oils cleanse deep...cleanse clean. Tissue...and film on more Woodbury to smooth your skin. Four special softening ingredients! Now tissue again and splash with cold water. The result?—Woodbury-wonderful! Skin's clear-clean, silky-soft."



Woodbury Cold Cream

not look at another man. Do you think he may be too sure of me?

Modesta C.

Sometimes I am amazed when reading the letters I receive, to realize that many persons do not stop to look at a question from any viewpoint except their own. Just for a change, let us look at this situation from the man's point of view.

He may have a mother complex, which could explain his determination to remain with his parents. In addition, he is younger than you are. To intelligent men this age difference does not matter, but in this case it may be that his interest in you is merely an extension of his mother complex. Then, too, a man of this type might not be willing to assume the responsibility of a six-year-old child. Finally, since you say you would not look at another man, why would he marry you? He seems to have all the advantages and none of the responsibilities of marriage. If you are wise, you will end this affair, try to retain his friendship and accept dates from other men. Either this man will then wake up and decide that you are important enough to him to marry, or you will have taken the first step toward rebuilding your life.

Claudette Colbert

Dear Miss Colbert:

I have been an ugly duckling all my life. However, I had the wonderful luck to attract a very handsome man who has been my husband nearly five years. I have always sought out handsome people, so you will understand when I say that I have two beautiful girl friends who spend a great deal of time at our house. I always kid my husband about them, saying things like, "Stop making eyes at so-and-so while she is talking, it distracts her," and then we all laugh. Lately, he has become super-sensitive about my kidding and he finally accused me of being jealous. I did a foolish thing. I asked my friends in my husband's presence if they thought I was jealous and they said "no." Then I asked which one wanted my husband and they both laughed, still thinking it a joke. I am now thinking of divorcing my husband so that he can seek out a beautiful woman who will match him in all respects.

Lodene V.

Thank you for admitting that you know you behaved foolishly. The important thing is to analyze your action. You must not feel inferior simply because your features don't happen to be regular and your body an answer to Venus. Settle your quarrel at once and be happy in the knowledge that everyone is gifted in some way. Perhaps you have a gift of laughter. Make use of it.

Claudette Colbert

Dear Miss Colbert:

On the screen I have noticed that a producer usually gets individual credit. Would you mind explaining his responsibilities?

Mrs. F. L. M.

A producer is to a motion picture unit exactly what a general manager is to a commercial concern. He selects or is assigned a story to turn into a picture; he selects or is assigned the personnel (stars, director, a technical crew). He is allowed a certain sum of money with which to pay for his production. He is also expected to complete a picture in a given length of time.

I'm happy to be an actress, agonizing only over my responsibility to give a good performance. I have aspired to be a producer only on Spring days when I felt Olympian.

Claudette Colbert

The world is
full of Carmens.
They may not
know it except
in their most
secret day dreams.



COLOR BY
TECHNICOLOR

COLUMBIA PICTURES presents

Rita **HAYWORTH** • *Glenn* **FORD**
in
The Loves of Carmen

with **RON RANDELL** • **VICTOR JORY** • **LUTHER ADLER**
Arnold Moss • Joseph Buloff • Margaret Wycherly
Screenplay by Helen Deutsch • Based upon the story "Carmen" by Prosper Merimee
Directed and Produced by **CHARLES VIDOR**

NOT THE OPERA

... but a dramatic version
of the story of Carmen

World-renowned stage star says...

"For dream hands,
Cream your hands"



"To me, hand care is just as important as complexion care... that's why I always CREAM my hands with Pacquins!" says

Gertrude Lawrence

Try her method for just three days... a 12-second hand massage with non-sticky, non-greasy

Pacquins Hand Cream

...morning...night...and after hand-roughening household chores

TRY THIS simple hand beauty treatment and see why Pacquins is the largest-selling hand cream in the world!

Your own two hands will tell you why! How smooth they'll be! Softer... lovelier... really romantic!

A regular Pacquins hand massage is

more important than ever, these "servant-problem" days; so keep Pacquins within reach to smooth on rough, chapped, dry hands. Pacquins leaves no greasy after-film. For truly dream hands take your cue from stage star Gertrude Lawrence...cream, cream, CREAM your hands with Pacquins!



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"I wash my hands thirty to forty times a day! Having tried many other preparations, it's Pacquins for me!" (Pacquins was first created for nurses and doctors.)

Among the famous stars who use Pacquins Hand Cream are:

GLADYS SWARTHOUT • RISE STEVENS
LYNN FONTANNE • VERA ZORINA

Also, for extra dry skin,
Red Label Pacquins—contains Lanolin

PLATTER

By Lester Gottlieb

TWO GUYS FROM TEXAS: Harry James (Columbia), Gordon MacRae (Capitol) and Tex Beneke (Victor) handle "Hankerin'." Beatrice Kay (Columbia) and The Korn Kobbler (M-G-M) have fun with "I Wanna be a Cowboy in the Movies." James and Beneke plus Johnny Mercer (Capitol) take on the ballad, "I Don't Care if It Rains," while Vaughn Monroe (Victor) and Jo Stafford (Capitol) prefer "Everyday I Love You." A lesser tune, "There's Music in the Land" is grooved by Art Mooney (M-G-M) and Monroe.

LADY IN ERMINE: This costume piece comes up with a sure-fire tune, "This is the Moment," recorded by Dinah Shore (Columbia) and Jo Stafford. (Capitol)

BING CROSBY: A reissue of very old *Groaner* recordings in Columbia album form. These are collectors' items which include such tunes as "Let's Put out the Lights," "A Ghost of a Chance" and "Did You Ever See a Dream Walking?"

A DATE WITH JUDY: Add to the list of tunes from this delightful musical, Tommy Dorsey's disc of "Judaline." (Victor)

THE NIGHT HAS 1,000 EYES: The ingratiating theme title song is excellently performed by Buddy Clark. (Columbia)

EASTER PARADE: There's a new version of the title tune by Kate Smith. (M-G-M)

RACE STREET: This thriller is helped mightily by the tune "Love That Boy." Dinah Shore spins it merrily. (Columbia)

De Falla's three dances from "The Three Cornered Hat" are excitingly performed by Alceo Galliero and The Philharmonia Orchestra... Nadine Connor, soprano, accompanied by The Metropolitan Opera Orchestra, sings arias from "Tales of Hoffman" and "Louise" in a new 12-inch single disc. The above recorded by Columbia Masterworks.

CLASSICAL
CORNER



A Darling goes to her Doom

It is the party of the year . . . her night-of-nights. Down below are dozens of girls who will envy her looks . . . dozens of men who will cut in endlessly . . . and one in particular who will press her close when the lights are low and whisper "Darling!". . . So *she thinks*. Unfortunately, it isn't going to be that way. There's a fly in the ointment as big as a blackbird. Instead of eagerness and attention she will meet indifference and neglect. Tonight will be one of the grimmest nights of her life . . . one that it will take a long time to live down. And she won't know why*!

All too often it happens that way; on the very night you wish to be at your best you may be at your worst without realizing it. Unfortunately, halitosis* (unpleasant

breath) doesn't always announce itself to the victim, but it invariably shouts its presence to others. They are likely to hold it against you for a long time . . . look on you as an objectionable person.

Isn't it foolish to risk putting yourself in the worst possible light when Listerine Antiseptic is such an easy, quick and wholly delightful precaution

against simple, non-systemic bad breath? You merely rinse your mouth with it and instantly your breath becomes sweeter, fresher, less likely to offend.

So . . . when you want to be at your best, never, never omit Listerine Antiseptic before any date . . . it's an *extra-careful* precaution against offending.

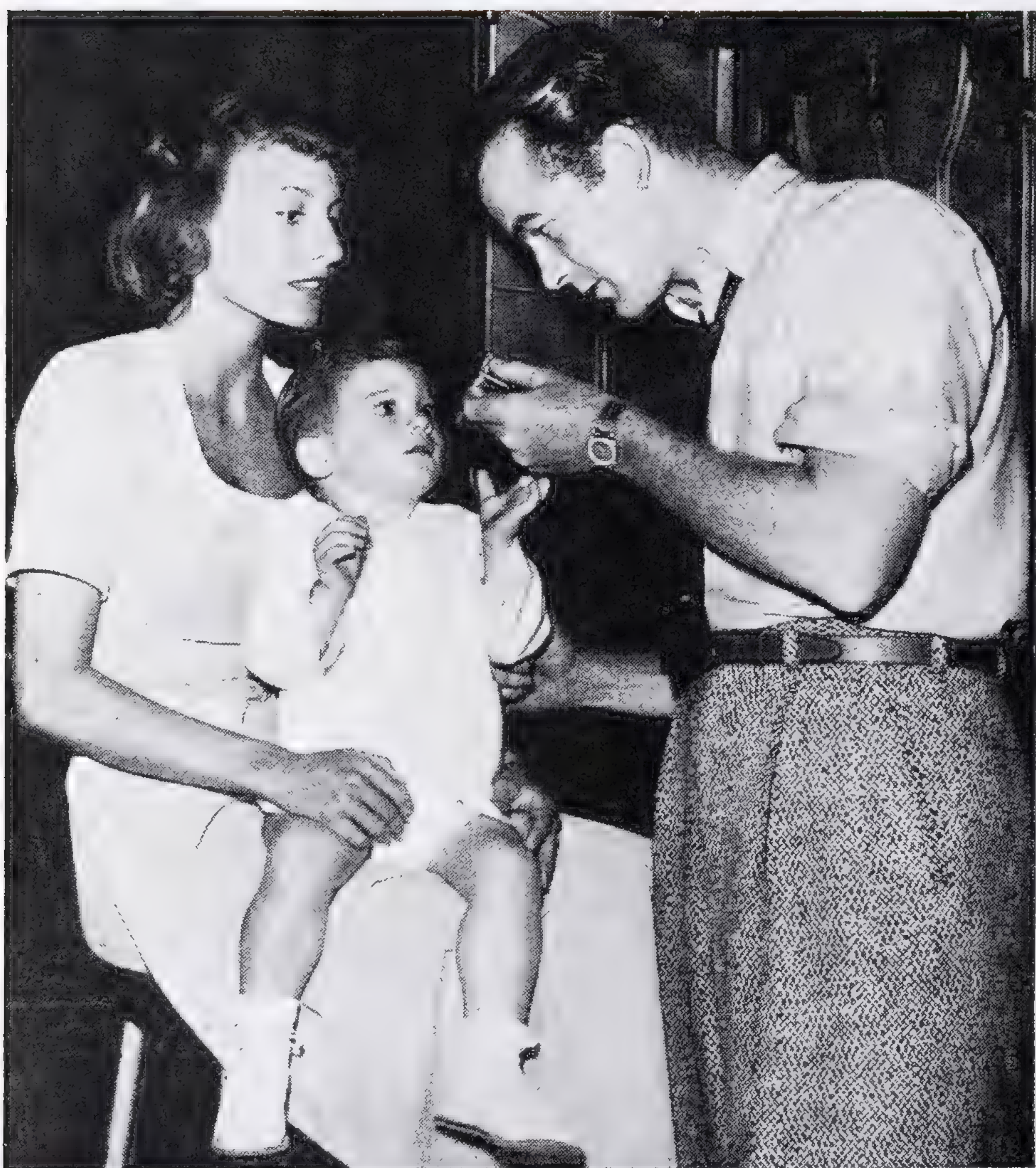
LAMBERT PHARMACAL COMPANY, St. Louis, Missouri

INSIDE STUFF

*Cal York's Gossip
Of Hollywood*



It's a Hutton habit: Betty, with husband Ted Briskin, says her usual prayer before going on with personal appearance show



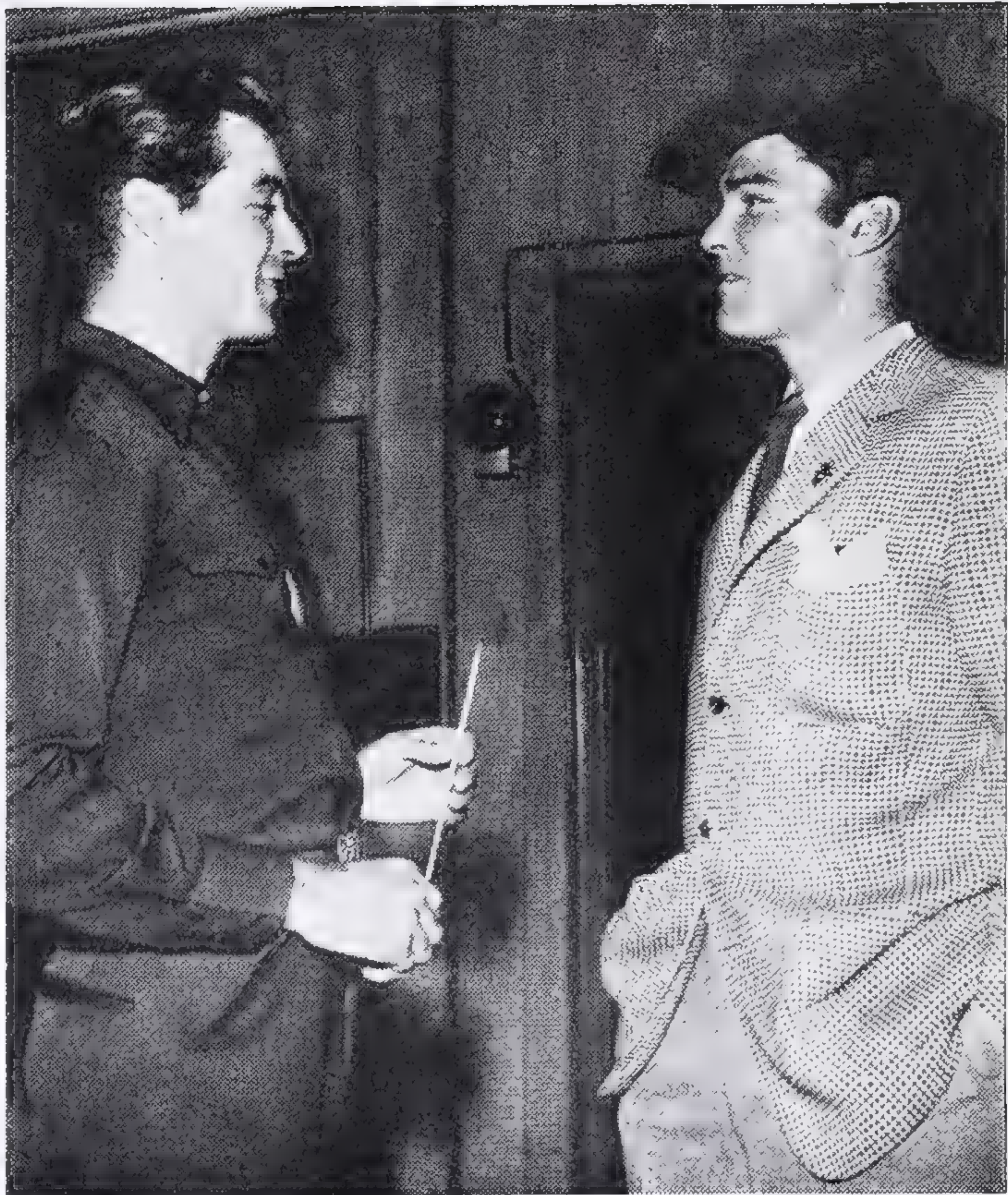
Visiting day: Mark Stevens entertains Junior on "Sand" set. The Stevenses seem to be getting along better with each other than with others, these days

Inside the News: Greer Garson's beau, Texas millionaire Buddy Fogelson, is looking for bachelor diggings in Beverly Hills, which doesn't sound as if a marriage were imminent. A friend, whose apartment Mr. Fogelson inspected, reports him completely charming. Certainly Greer seems happy in his company. Her divorce from Richard Ney becomes final in October . . . With young Ney, Cal drove to La Jolla to see "Serena Blandish" and to congratulate Constance Collier, Louis Jourdan and Jennifer Jones on their performances. Over dinner in Laguna, by the sea, Richard had only praise for Mr. Fogelson and only wants Greer to be happy . . . And speaking of Jennifer, Cal wonders if maybe that divorce between her and Robert Walker is not the root of his present unhappiness. His separation from his bride Barbara Ford after a few weeks of marriage and the news behind it smacks of some deep inner hurt. Cal is truly sorry for his neighbor, Bob Walker. And sorrier for Barbara . . . The baby girl adopted by Dick Powell and June Allyson will heal whatever breach has come between them, friends hope. Powell, whom we've known for years, is a big guy, make no mistake . . . From the argument we accidentally overheard on the Mocambo dance floor between John Payne and Gloria De Haven, we judged that this tottering marriage would eventually totter. It did.

The Judy Garland Mystery: It broke Judy Garland's heart, we've been assured, to have to bow out of "The Barkleys of Broadway" with Fred Astaire, for Fred and Judy had become not only a successful team, as witness "Easter Parade," but understanding friends as well. But Judy must rest for at least six months more, so precarious is the state of her



Just like old times: After twelve years, Fred Astaire and Ginger Rogers are together again in "The Barkleys of Broadway"



Rory Calhoun, whose surprise wedding story is in this issue on page 24, tells John Russell all about it



Family centerpiece: It's easy to see where Liz Taylor gets her looks. She's with her parents at an Ocean House party

INSIDE STUFF



Date line: Ronnie's divorce isn't keeping him at home. The Reagan smile flashes at Bette Bligh while Ciro-supping



Sothern comfort: That's Ann's daughter, Patricia, paying visit to Mom on set of "Three Wives"



Tough break: Diana Lynn broke her arm while playing summer stock—but still appeared at a Don Loper showing

health. However, the other day at Romanoff's we saw Judy with our old friend, Carlton Alsop. We stopped for a chat, complimented Judy on looking so well, although the talented miss is much too thin. It's nice to know Judy will soon return to the screen in "Annie Get Your Gun" with Hollywood's newest dream boat, Perry Como, as her leading man. Now there should be some singing what is singing.

Around and About: When cablegrams signed Tyrone and Linda flooded the town, announcing their immediate marriage, the one person who failed to receive one was Cal's dear friend, Patia Power, Tyrone's mother. That pretty well told both of us the wedding wouldn't take place at that specified date, Tyrone and his mother being particularly close friends . . . The town wondering over John Lund's acceptance of the role Ray Miland refused to play in "Mask for Lucretia" since Ray claimed the clothes he was asked to wear were too—shall we say lacy? Or maybe they toned them down for John who is going great guns since "Foreign Affair" . . . Cutest romance in town is Bob Arthur and Betty Lynn, the freckle-faced baby sitter in "Sitting Pretty."

Round-up: Peter Lawford, wearing sideburns for his role in "Little Women," dining alone at Romanoff's, while out-of-town cuties cast eager glances in his direction. Peter is said to be inter-

ested in the ex-Mrs. Ned McLean . . . Jimmy Stewart, looking his age with those silver locks among the brown, greeting friends in the lobby of the Academy Theatre after the preview of "Rope" . . . Betty Hutton nervous over her London stint at the Palladium and Barbara Stanwyck glowing over the tributes tossed her way for "Sorry, Wrong Number" . . . If it's not too soon to predict an Academy Award, Cal suggests Barbara.

Bette Davis and Sherry: With heavy heart, Cal took himself out to Warners for a day's visit, for we'd read that Bette Davis and William Sherry were on the verge of separation. Fond of both of them, Cal felt deep sympathy for the couple. Imagine our surprise when Bette, spotting Sherry on the sideline of her "June Bride" set, impulsively ran over to kiss him. They talked together as people do who are deeply interested in each other. Needless to say we offered no sympathy to this obviously happy couple who left a few days later for their farm in New Hampshire.

Incidentally, this Davis gal puts up with no nonsense. Her contract stipulates that five o'clock is quitting time and at twenty minutes to, Bette spoke to director Windust. "It will be impossible to line up and shoot this scene before five, so I'll see you in the morning." And while the director eyed her beseechingly, hoping she'd change her mind, Bette firmly strode from view.

A girl who knows her rights and sticks to them, Cal decided.

Home Town Winner: Jeanette MacDonald is still a queen in her own home town judging from the applause after her concert in the Hollywood Bowl. Later, at the reception given the singer in the home of Betsi Stack, Bob's beautiful mother, we congratulated Jeanette. Nearby stood the wife of Governor Warren and her three charming daughters. "They look so much alike," Cesar Romero complained. "I can't tell which is 'Honey Bear,'" but "Honey Bear's" blushes gave her away. Incidentally, Cesar tells us it was an economy measure that kept him from going to Rome to play in "Prince of Foxes" as Tyrone had confided to us that Cesar would. Orson Welles, who is already there, may get the role.

It was pleasant again seeing our friend of many years, Maureen O'Sullivan who, with husband-director John Farrow and four of their children, had just returned from Ireland. The way Maureen was recruiting talent for the St. John's Hospital circus benefit was a caution. After hearing that Walter Pidgeon was practising a tight rope act, Cal volunteered to hang by his teeth from a chandelier.

Bob Stack's best girl, Irene Wrightsman, told us about her new M-G-M contract, while her sister Charleen (Mrs. Helmut Dantine) talked only of their young son while Helmut beamed. And looking as pretty as ever, despite her broken arm, we glimpsed Diana Lynn back with her old beau, Henry Willson.

Be Yourself Department: Jane Wyman is the toast of Hollywood today and all because she took a chance on running to the corner drugstore minus the glamour treatment. Whatever Jane needed, she needed in a hurry so, ignoring the fact that she wore no powder, mascara or even lipstick, she tied a scarf over her uncurled locks and trotted off. Luck, she moaned, had deserted her, for in the store was a prominent producer, who stared openly at the barefaced Jane. The next day she was summoned to M-G-M and the role of *Ma* in "The Yearling" was hers. It was that plain, unadorned face that did it.

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Recently, a preview audience made up of Hollywood's greats, witnessed another "plain Jane" performance in "Johnny Belinda." Through the natural beauty of Jane's dark eyes and peasantlike features, unaided by make-up, there shone a radiance seldom seen on the screen. Because Jane Wyman once again dared to be herself, the theater rang with applause and when a preview audience applauds, the tribute is well deserved.

Farewells: Two location jaunts called for a celebration, the Van Johnsons decided, so with Bob and Cleatus Hutton who were off to Paris to make "The Man in the Eiffel Tower," we drove over to dine with Van and Evie who left next day for Reno and "Mother Was a Freshman." Writer Radie Harris, Ricardo Montalban and his beautiful wife Georgianna, Hugh Winters, lovely Constance Moore and Johnny Maschio were the other guests. We were struck with Ricardo's devotion to Georgianna who expects a third little Montalban soon. And it was fun listening to Ricardo and Cleatus exchange memories of their old school days together at Fairfax High.

At dinner the talk turned to that newcomer Montgomery Clift and when actors talk of another actor, so new to the business, it's a sure sign he has that certain something. Everyone at table agreed Montgomery had it.

After dinner Ricardo entertained us with anecdotes concerning famous bull fighters and then Van showed home movies of his baby, just like fathers everywhere.

That Bogey: No two ways about it Humphrey Bogart is a card and one Hollywood will never lose in the shuffle. Recently Bogey and Lauren Bacall escorted the actor's new leading lady, Susan Perry, to a party. Miss Perry was unknown to Hollywood before she was signed for "Knock on Any Door" and when Bogey introduced her as a new Viennese discovery, the wolves howled "Speak with your pretty accent," Bogey cautioned and Miss Perry obliged.

Of course, what the guests didn't know was that Miss Perry is from Vienna all right, only it's Vienna, Missouri, and not Austria. The accent had been assumed as part of the gag and what the wolves say when they find out doesn't bother either Susan or Bogey.

Picture on the Spot: Before it even began, "The Fountainhead" had caused a lot of grief. Clark Gable had urged his studio to buy it for him. They ignored his suggestion and chose the not-so-hot "The Hucksters" instead. The "King" hasn't forgotten.

Then Barbara Stanwyck read the book and finally succeeded in persuading Warners to purchase the story. They did, but instead of giving the picture to Barbara they cast Patricia Neal for the starring role. Barbara promptly quit the studio cold.

So it was with misgivings that we visited "The Fountainhead" set to watch Raymond Massey, Kent Smith and Patricia Neal enact a scene. Smith, Massey and Miss Neal were seated at a large dinner table. The dialogue was crisp and heavy with dark implications. And while director King Vidor called for a repeat of the scene over and over, the trio only succeeded in creating a desire within us to see more of the picture. No wonder we thought. Gable and Stanwyck were hurt and disappointed. Incidentally, this time next year, Patricia Neal will be among the top stars of Hollywood. The light in her bright, intelligent eyes tell us so.

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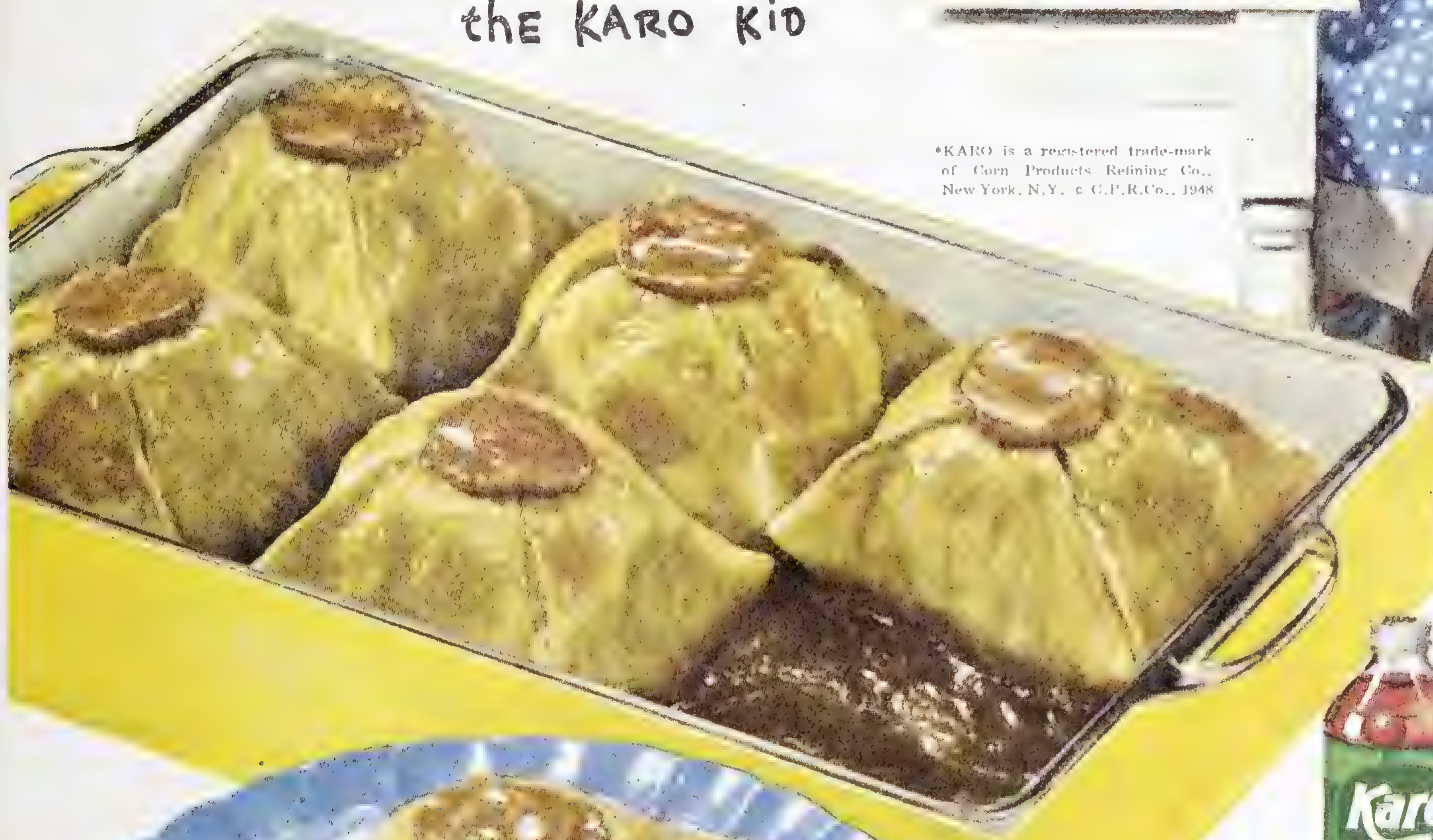
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APPLE DUMPLINGS

1 recipe baking powder biscuit dough

- | | |
|---|------------------------------|
| 6 medium baking apples,
pared and cored | 2 tablespoons lemon
juice |
| 2 tablespoons melted butter
or margarine | ¼ teaspoon salt |
| ½ cup sugar | 1 teaspoon cinnamon |
| | ¼ teaspoon nutmeg |
| 1½ cups KARO Syrup, Blue Label | ¼ cup water |
| 3 tablespoons melted butter or margarine | |

Roll baking powder biscuit dough into a rectangle ⅛ inch thick. Cut into 6 squares. Place an apple in center of each square. Fill centers of apples with mixtures of 2 tablespoons melted butter, sugar, lemon juice, salt and spices. Pinch corners of squares together over each apple. Place in greased pan (7½x12x2 inches). Combine KARO Syrup, water and 3 tablespoons melted butter. Pour over dumplings. Bake in hot oven (450° F.) 10 minutes; reduce temperature to 350° F. and continue baking 35 to 40 minutes or until apples are tender. Baste occasionally with syrup mixture during baking. Makes 6 servings.



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Trip Talk:

We want to thank you for the most thrilling vacation one can imagine. We just got back from Hollywood and followed step by step the outline you published in the July issue of Photoplay. We left for California without knowing a soul there. Just your magazine. We did everything and anything and didn't have a car but we had more fun getting around on comfortable trolley cars and buses. Every ride is a sightseeing tour.

MR. & MRS. SAM DERISON
Brooklyn, N. Y.

Navy Salute:

Since the supposed suicide of Miss Carole Landis, I think a lot of us have begun to think about the lady a great deal. I had the privilege of working with Miss Landis during the war in connection with the Special Services Division, and all of us thought she was one swell person. I know her death was just as great a shock to the millions of GI's who saw her entertain as it was to me. The whole point I'm getting at is, I hope the Hollywood magazines give the little lady a real break, she's got it coming. Congrats on a wonderful issue (August). You have a swell magazine.

O. LLOYD, HN, USN
Key West, Fla.

Cheers and Jeers:

I have just read "The House That Joan Built" (Sept.). It is the silliest thing I have read in a long time. If a woman would give up three men for a house, something must be the matter with her. I pity Greg Bautzer if he becomes Mr. Crawford the fourth.

BARBARA METZGER
Fort Wayne, Ind.

I think we should give Humphrey Bogart three big hurrahs! Why? Well, I've just read Ruth Waterbury's article (Sept.). How many other stars in Hollywood are as honest about such subjects as marriage, social life, politics, etc?

PEGGY TARBET
Minerva, O.

I was reading Brief Reviews and was surprised to read "Don't bother," referring to "Hatter's Castle." I saw it last night and enjoyed it very much. At first it seemed like a poor movie but then, you sit back and boom, things begin to happen. Hats off to Robert Newton. Boy, was he mean, but he's a great actor. The only one who showed any real talent.

PEGGY WILSON
New Orleans, La.

Now that James Cagney has set a pace, I hope more stars and directors realize that the American movie audience understands and will accept good, clean entertainment. I am speaking of a wonderful movie, "The Time of Your Life."

ALBERTO DE MAIO
Providence, R. I.

The more I see of Glenn Langan, which isn't enough, the more I wonder at Hollywood's inability to appreciate his box-office possibilities. Everybody knows about Hollywood's delirious habit of building up to letdowns. There was Philip Dorn, Hurd Hatfield, Bill Edwards. I could go on and on but it won't do any good. Hollywood will continue to spend time and money training people, only to waste them.

RUTH KING
Cranford, N. J.

Thanks a million for your heartwarming article on Alan Ladd. I think Alan, his "friend and wife" and Alana and David are a very good example to Hollywood couples who can't quite make the grade. The Ladds can show people that those in the movie industry can really have a happy normal home life with love, friendship and hard work.

JANET NAGAR
Atwater, Cal.

Could someone tell me what has happened to Hollywood producers? Are they blind or what? Can't they see an actor as wonderful as Dana Andrews? Just saw "The Best Years of Our Lives." Why, a guy with talent like Dana's should never be wasted.

MARTIN PASSERO
Chicago, Ill.

As I sit home sick with the mumps, I think of only one person. And that is Don Taylor. I saw him three times in "The Naked City" and I'll see it as many more times as I can. I think he is one of the best actors in Hollywood. You see, I love that man and you, too, Photoplay.

SHIRLEY MULHERON
Chicago, Ill.

I think Betty Hutton deserves a big hand for just being a swell gal. She is really popping with personality. Hollywood needs more like her instead of so many so-called beauties who act like a bunch of plaster heads.

WANDA WOODWARD
San Francisco, Cal.

Question Box:

In two of June Allyson's movies, she played a piano and in another movie, she played a bass fiddle. Can Junie really play these instruments?

FRANCES ZITTRAUER
Garden City, Ga.

(June Allyson has played the piano for years. She took lessons on the bass fiddle for the part in the picture.)

I read in your "Choose Your Stars" (August issue) that Coleen Townsend had played in "Scudda-Hoo! Scudda-Hay!" Would you please tell me what part she played? Also, I read in another issue that John Agar played in a picture named, "War Party." Is that the former name of "Fort Apache?" If not, why is it said that "Fort Apache" is his first picture?

ALMA FOLEY
Wayland, Mass.

(In the picture "Scudda-Hoo! Scudda-Hay!" Coleen Townsend played a bit part—seen briefly at the church. "War Party" was the original title of the movie "Fort Apache.")

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.



YES, I'M JEANNIE. Together, Fred and I turned out songs... about love and moonbeams. To annoy me he sometimes whistled "Jeannie with the Light Brown Hair"... for my brown hair was nothing to dream about. It was just dingy-looking and unruly.



BACKSTAGE ONE NIGHT, my chum Madge told me the secret of her gorgeous hair. "Lustre-Creme Shampoo," she said. "My hairdresser uses it. It's not a soap, nor a liquid, but a new cream shampoo with lanolin. Use it at home, too, and keep your hair lovely!"

Jeannie with the dull wild hair... now a lovely "LUSTRE-CREME" Girl



WHEN I GAILY ARRIVED at our studio next day, Fred whistled in amazement. "Hold it, Gorgeous!" he cried. "Your hair! It's wonderful! If Stephen Foster could write lyrics about lovely brown hair, so can I. What rhymes with glisten, glamour, sheen, and pays off with lovely dream girl?" Thanks to Lustre-Creme Shampoo, I rated a love song after all.

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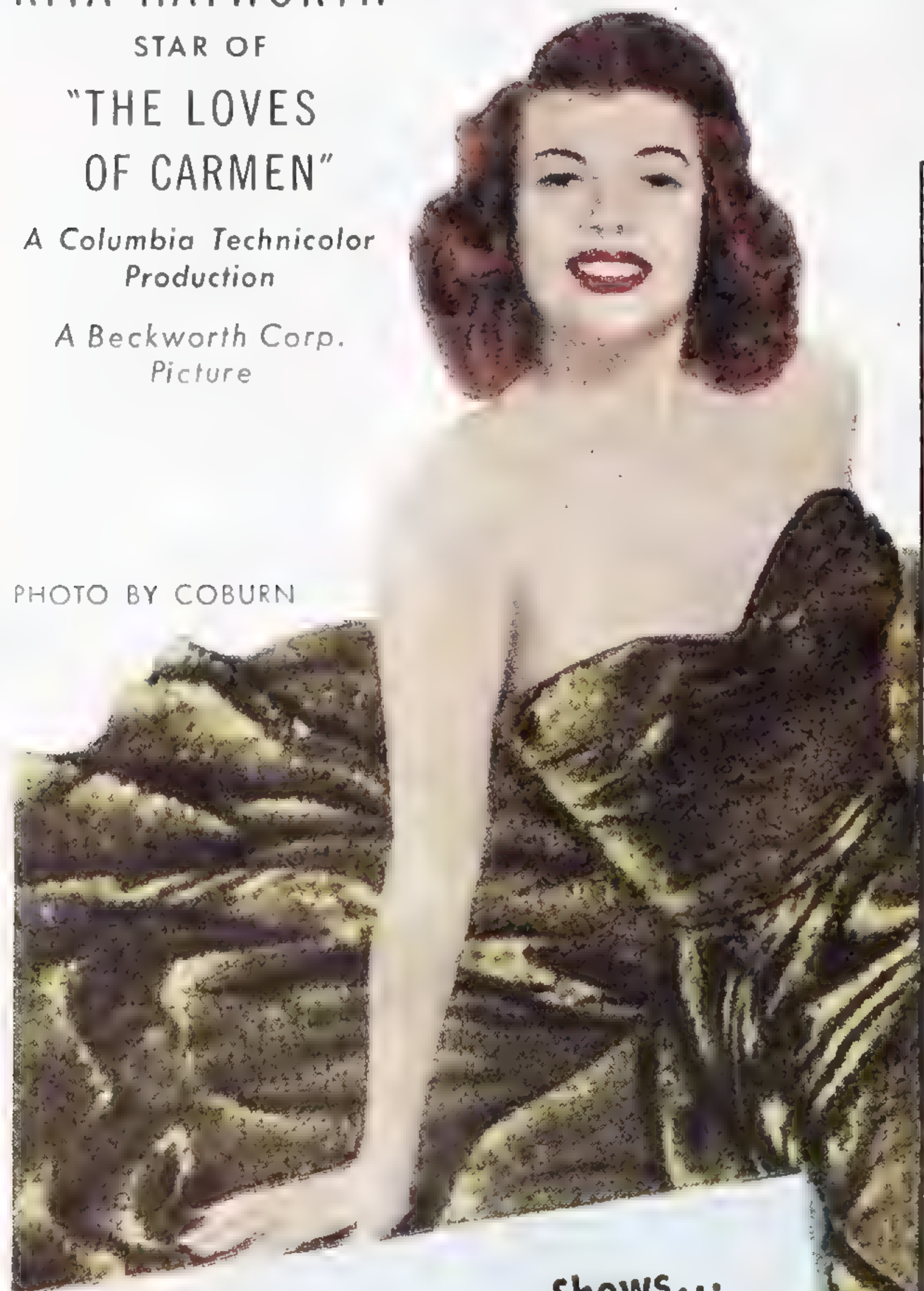
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- ☆ "My skin feels refreshed—never drawn, tight, or dry."

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"LET'S TALK HOLLYWOOD" Quiz



BY GEORGE MURPHY

Master of Ceremonies on the radio program, "Let's Talk Hollywood," NBC, Sundays, 7:00 p.m., EST. Check local newspapers for time in your vicinity.

We're here again to test your memory of names, faces and tales of Hollywood. Masterminds make from 90 to 100 points; Lesser minds from 70 to 90; Popcorn-alics, 50 to 70; Sleepyheads, 30 to 50. If you can't beat a score of 30, give up or brush up.

1. All it takes is a whisper to make you recognize many stars even if you don't hear their names. Two points for each correct answer.

- [a] She made her first big hit, then broke her back. Now fully recovered, she "swims like a fish" in her current picture.
- [b] A child piano prodigy, she landed on the screen in outstanding juvenile roles. Now 21, she's a Hollywood heart-throbber.
- [c] Rejected first by Hollywood because of big ears, he became one of the all-time Hollywood stars.
- [d] She broke the typing of Oriental sirens when she played the wife of a detective in a series. Now she's usually the lovely wife.
- [e] Born in Sweden, orphaned at twelve, she became an actress and now usually is called the "First Lady of the Screen."

2. To moviegoers, these scientists are associated with whom? Score three points for each one you are able to recognize.

- [a] Louis Pasteur, [b] Madame Curie, [c] Alexander Graham Bell, [d] Thomas Edison.

3. You can't hear, hum or sing these songs without thinking of a movie personality who sang his or her way into your heart with them. Name the player associated with each for two points.

- [a] "Sonny Boy," [b] "Falling in Love Again," [c] "Murder He Says," [d] "Blue of the Night," [e] "Black Magic."

4. Tucked away among their souvenirs are decorations which attest some Hollywood personalities were real life heroes as well as screen heroes. Who won these decorations? For four points each, whom do you associate with:

- [a] Congressional Medal of Honor, [b] Four Distinguished Flying Crosses, [c] One Distinguished Flying Cross, [d] Silver Star, British Distinguished Service Cross, French Legion of Honor, French Croix de Guerre with Palm.

5. Maybe you don't expect to find movie stars on lists of authors of books, but they are. Who wrote the following for three points each.

- [a] "How to be Attractive," [b] "Crime on My Hands" and "Stranger at Home," [c] "I Never Left Home," [d] "Your Kind and Mine."

6. If you hear your friends talking about the latest motion pictures they've seen in these terms, would you know the pictures? Score five points for each one you identify correctly.

- [a] The struggle for power between a pioneer Kansas editor and a politician is complicated by the editor's beautiful, conniving wife.
- [b] A self-satisfied pediatrician almost loses his wife to a gay and carefree artist who tries to lure her away from her position not only as his wife, but as his head nurse, too.
- [c] An American newspaper correspondent travelling in Ireland has his entire viewpoint changed by a leprechaun.
- [d] An invalid wife learns on the telephone that her husband is planning to kill her and is unsuccessful in thwarting him.
- [e] Trying to escape a murderous associate, he hits and injures a girl. Going to the hospital posing as a friend of her brother, he meets and falls in love with her.
- [f] A schoolteacher unwittingly causes two boys to kill a school chum.

7. Why would these players make a good poker hand? Bette Davis, Greta Garbo, Norma Shearer, Charles Laughton and George Sanders? Score two points for each one you get right.

Answers:

- 1. [a] Ann Blyth, [b] Diana Lynn, [c] Clark Gable, [d] Myrna Loy, [e] Ingrid Bergman, [f] Paul Munt, [g] Greer Garson, [h] Don Ameche, [i] Mickey Rooney, [j] Young Tom Edison" or Spencer Tracy, "The Man."
- 2. [a] Ann Blyth, [b] Diana Lynn, [c] Clark Gable, [d] Myrna Loy, [e] Ingrid Bergman, [f] Paul Munt, [g] Greer Garson, [h] Don Ameche, [i] Mickey Rooney, [j] Young Tom Edison" or Spencer Tracy, "The Man."
- 3. [a] Al Jolson, [b] Marlene Dietrich, [c] Betty Hutton, [d] Bing Crosby, [e] Johnny Johnston, [f] Joan Bennett, [g] George Sanders, [h] Bob Hope, [i] Joe E. Brown.
- 4. [a] "Walls of Jericho" with Linda Darnell, [b] "Cornet and Kirt Douglas," [c] "No Minor Vices" with Dana Andrews, [d] "Lili Palmer and Louis Jourdan," [e] "Luck of the Irish" with Tyrone Power, [f] "Anne Baxter and Cecil Kellaway," [g] "Sorry, Wrong Number" with Barbara Stanwyck and Burt Lancaster, [h] "Embraceable You" with Dane Clark and Geraldine Brooks, [i] "Rope" with James Stewart.
- 5. [a] "Three Queens and Two Kings" make a full house, don't they? Bette Davis as Queen Elizabeth in "Elizabeth and Essex"; Greta Garbo as Queen Christina in "Queen Christina"; Norma Shearer as Marie Antoinette in "Marie Antoinette"; Charles Laughton as Henry VIII in "Henry VIII"; George Sanders as King Charles II in "Forever Amber."
- 6. [a] "The Struggle for Power between a Pioneer Kansas Editor and a Politician is Complicated by the Editor's Beautiful, Conniving Wife," [b] "A Self-Satisfied Pediatrician Almost Loses His Wife to a Gay and Carefree Artist who Tries to Lure Her Away from Her Position not Only as His Wife, but as His Head Nurse, Too," [c] "An American Newspaper Correspondent Travelling in Ireland has his Entire Viewpoint Changed by a Leprechaun," [d] "An Invalid Wife Learns on the Telephone that her Husband is Planning to Kill her and is Unsuccessful in Thwarting Him," [e] "Trying to Escape a Murderous Associate, he Hits and Injures a Girl. Going to the Hospital Posing as a Friend of her Brother, he Meets and Falls in Love with her," [f] "A Schoolteacher Unwittingly Causes Two Boys to Kill a School Chum."
- 7. [a] "How to be Attractive," [b] "Crime on My Hands" and "Stranger at Home," [c] "I Never Left Home," [d] "Your Kind and Mine."

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BENEDICT BOGEAUS
presents

DOROTHY LAMOUR
GEORGE MONTGOMERY
CHARLES LAUGHTON

in
*"The Girl from
Manhattan"*

with

ERNEST TRUAX • HUGH HERBERT • WM. FRAWLEY
CONSTANCE COLLIER • SARA ALLGOOD
DIRECTED BY ALFRED E. GREEN
Original Story and Screenplay by Howard Estabrook
PRODUCED BY BENEDICT BOGEAUS

Released thru United Artists

✓✓ (A) The Loves of Carmen (Columbia)

HOW a fine, upstanding fellow can become a lovesick, cringing criminal is vividly depicted in glowing Technicolor with Rita Hayworth and Glenn Ford in the leading roles.

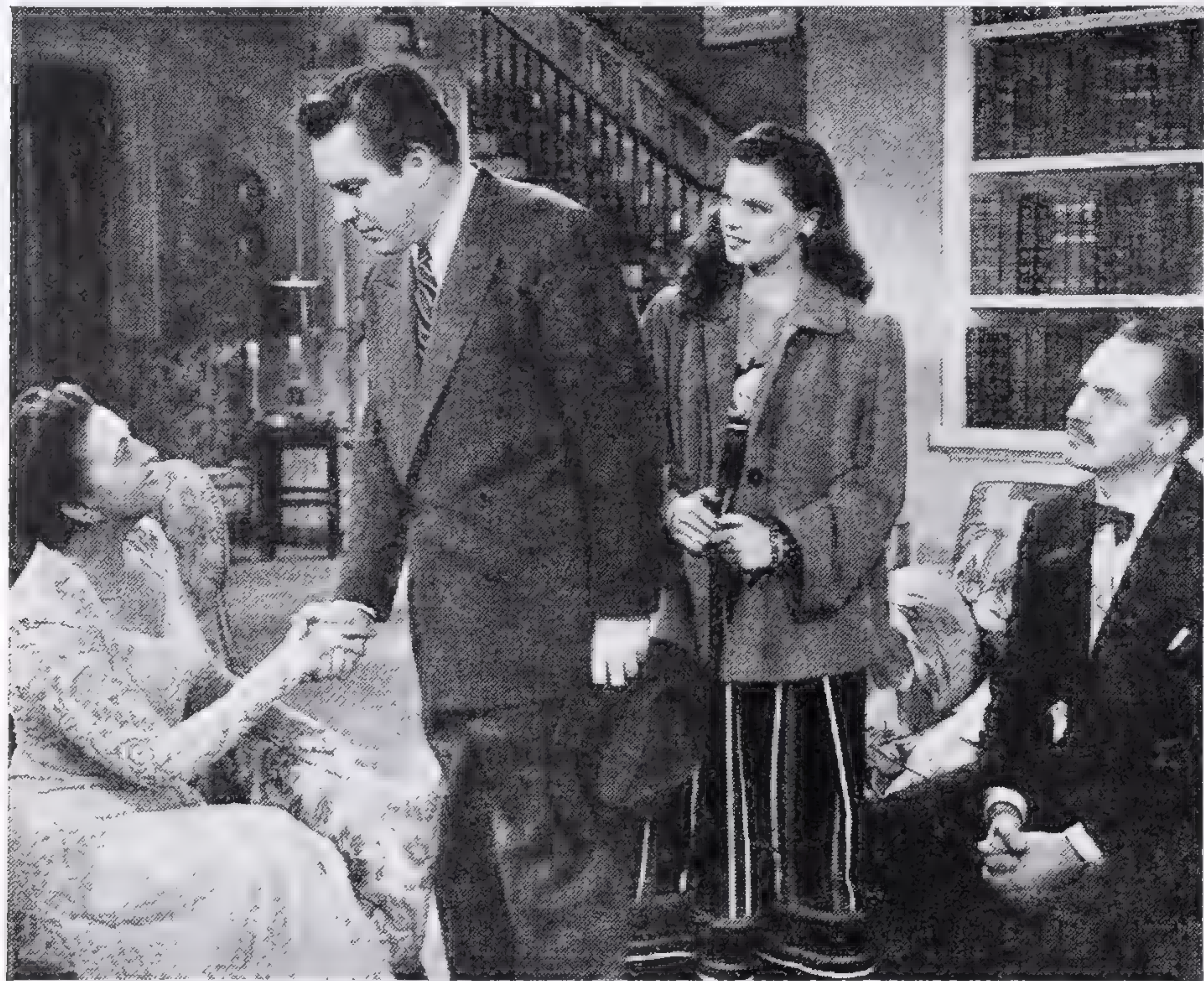
As the gypsy *Carmen*, Rita is a seductive creature, at once treacherous and tantalizing. No wonder the moment Ford—a correct young corporal stationed in Old Seville—sets eyes on her, he's a gone goose, his promising military career forgotten! When Glenn's colonel, Arnold Moss, also courts the redheaded charmer with the mocking manner, a duel ensues, the colonel is killed and Ford and Rita flee to the gypsy bandits' hideout in the hills. To his dismay, Glenn discovers his sweetheart has an ugly cutthroat of a husband, Victor Jory, whom she neglected to mention. With the police combing the countryside for him on the one hand and his Spanish spitfire two-timing him on the other, life becomes unbearable for the poor guy. Inevitably, *Carmen* and her true love are headed for tragedy.

Your Reviewer Says: Torrid tale of a fabulous female.



The Hollywood story of the opera "Carmen," told in torrid Technicolor, with Rita Hayworth driving Glenn Ford to distraction and a life of crime

Florence Eldridge, Edmond O'Brien, Geraldine Brooks and Fredric March play their poignant parts in this highly controversial drama.



✓✓ (A) An Act of Murder (Universal-International)

DEFINITELY on the somber side, this emotion-charged drama poses the pertinent question: Is a "mercy killing" ever justified?

Fredric March thinks so when his beloved wife, Florence Eldridge, is stricken with an incurable malady. As he is a highly respected judge and the very soul of honor, this dangerous assumption gets him into a mess of trouble, to the distress of daughter, Geraldine Brooks. She's in love with attorney Edmond O'Brien who rushes to March's defense when he stands trial for murder.

It takes this personal tragedy to make March—who turns in a noteworthy performance—less of a judge and more of a human being.

Eldridge poignantly portrays a doomed woman. O'Brien and Brooks make a fine young couple.

Your Reviewer Says: Stirring human drama.

For Complete Casts of Current Pictures See Page 113.

For Best Pictures of the Month and Best Performances See Page 26.

For Brief Reviews of Current Pictures See Page 28.

Shadow



Another Technicolor triumph, with Lauritz Melchior, Thomas Breen and Jane Powell adding to the merriment aboard this musical laugh liner

✓✓ (F) **Luxury Liner** (M-G-M)

GET out your cruise clothes for a joyful jaunt on Metro's "Luxury Liner"!

George Brent makes a trim ship's captain. Daughter is pocket-sized Jane Powell who pouts prettily and sings entrancingly. Jane is eager to join her pop aboard his boat bound for Rio. So she stows away and soon she's peeling potatoes like any other culprit caught in the act. Frances Gifford, in the role of *Lady Bountiful*, rescues Jane by paying her passage. In return, Jane tries to patch up the busted romance 'twixt Frances and her wealthy suitor, Richard Derr. Meanwhile, the captain falls for Frances hook, line and sinker which isn't surprising for she's a lass with class.

Lauritz Melchior and Marina Koshetz are on the passenger list, too. Melchior as lovable as ever, while Marina plays a man-chasing soprano. Tommy Breen adds to the general merriment as a personable young captain's mate who casts sheep's eyes at Jane.

"Cugie" and his boys give out with their special brand of rhumbas, providing the final touch to a delightful voyage.

Your Reviewer Says: A boatload of melody and fun.

(Continued on page 26)

✓✓ (F) **An Innocent Affair** (Nasser-UA)

THIS sprightly mister-and-missus comedy has Fred MacMurray and Madeleine Carroll spiritedly playing the ever popular game, "He loves me, he loves me not."

Madeleine is understandably disturbed because her advertising executive spouse is spending so much time with a certain "Mr. Frazer." She suspects this client is actually a female rival.

MacMurray is at his most comical as a guy who can't keep out of the doghouse and Carroll looks lovelier than ever after her long screen absence. Charles "Buddy" Rogers is attractive as a Southern tobacco magnate drawn into the domestic difficulties of the Young Marrieds.

Louise Allbritton is convincing as a wealthy widow out of Fred's past. The sets are the swankiest of the season.

Your Reviewer Says: Saucy and glossy.

A saucy tidbit for the movie-minded, with Fred MacMurray, Madeleine Carroll, Buddy Rogers among those involved in comedy of consequences



Stage

BY
ELSA BRANDEN

✓ Good ✓✓ Very good
✓✓✓ Outstanding

F—For the whole family
A—For adults

Week-end Wedding

It all happened swiftly—as swiftly as Lita came into Rory's heart, but the hustle and bustle weren't allowed to interfere with a single tradition

BY HELEN LOUISE WALKER



Bride and groom: Lita Baron, professionally known as Isabelita and Rory Calhoun, whose next is Selznick's "When a Man's a Man"

RORY CALHOUN will never forget a certain Spring evening early this year. He was lonely. His father and mother, with whom he was living at the time, were dining out and Rory, trying to shake off a melancholy mood, dined at a swank hotel all alone.

"I really had myself a meal—trying to kill time," he remembered.

"I cracked crabs and ate steak and dawdled over coffee but when I finished it was still early. I was feeling sort of lost—the way you do sometimes. So I dropped in at the Mocambo. Lita Baron was singing there (she called herself Isabelita then) but it wasn't time for her to go on yet and she stopped by my table to say hello. I had met her several times before, but this seemed different. She had on a black shiny dress that night—satin, I guess—and all of a sudden I saw her as if I had never seen her before. I began to feel funny and I thought, 'Oh boy!' Then I felt still funnier because I realized that I had almost said it aloud.

"We danced until the place began to fill up and it was time for her first number. Later on we danced some more and I stuck around until closing time to drive her home. I was still thinking 'How can anyone be so lovely?' and wondering that I had not noticed how beautiful she was before."

But for a young man who had been moonstruck so abruptly, Rory took his time. Lita didn't hear from him again for four whole weeks. He was away on (Continued on page 91)

says **AVA GARDNER:**

"New Woodbury Powder wins with me —
the smoothest, satiny finish my skin has ever known!"



AVA GARDNER, co-starred in
Metro-Goldwyn-Mayer's "The Bribe",
is one of the many Hollywood beauties
who chose New Woodbury Powder.

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See for yourself that New Woodbury Powder
gives a smooth-as-satin finish to skin (a finish
never possible with powder alone before!)...
see that Woodbury covers tiny blemishes
amazingly...yet gives the natural 'un-
powdery' look that you and Hollywood adore!

See that the colors are warmer, lovelier,
livelier! Truly, New Woodbury is the world's
finest face powder!

TWICE NEW!
New Secret Ingredient
gives a satin-smooth finish to
your skin!
New Revolutionary Process
—plus Woodbury's "Super-
Blender" give warmest,
liveliest shades, finest texture!

In dramatic
Nation-Wide Test
WOODBURY
WINS 4 TO 1
over all leading
brands of powder

In the most extraordinary beauty test
ever made, women from Coast
to Coast voted their overwhelming
preference for New Woodbury
Powder. *They chose Woodbury over
their own favorite brands of
powder!* Actually, Woodbury won
on an average of 4 to 1 over all
other leading brands. And women
said Woodbury was better for
every beauty quality!



6 exciting Shades! Get New
Woodbury Powder—in the new "Venus"
box—at any cosmetic counter. Large
size \$1.00. Medium and "Purse" sizes
30¢ and 15¢. (Prices plus tax)

✓✓ (F) **One Touch of Venus**
(Universal-International)

LOVE is the theme of a piquant comedy with musical trimmings starring Robert Walker and Ava Gardner. However, it's not the usual boy-meets-girl affair for the little lady happens to be *Venus*, Goddess of Love. Being an ordinary mortal, Bob couldn't possibly escape the clutches of such a captivating creature.

It all starts when Bob sets the stage for the unveiling of the statue which his department store boss, Tom Conway, has purchased. On an impulse, Bob kisses *Venus* and—lo and behold!—she hops off her pedestal, behaving not like a goddess but a down-to-earth human being. Far from being enchanted, Bob—who turns in the most comical performance of his career—is worried about losing his window trimming job and his best girl, Olga San Juan. These are trifling obstacles to *Venus*, literally a dish for the gods. Apart from looking delectable, Ava sings several numbers. Dick Haymes joins in effectively and Eve Arden scores as Conway's cynical secretary.

Your Reviewer Says: Fresh, funny, original.

✓ (F) **The Saxon Charm**
(Universal-International)

FASHIONED from the novel of Frederic Wakeman with Robert Montgomery in the key role, this is a portrait of an ego-centric play producer who flies into violent rages one moment, only to be devastatingly charming the next. Naturally, women find him fascinating, especially Audrey Totter whose portrayal of a female falling out of love is one of the film's highlights.

It's Audrey who warns Susan Hayward to steer her playwright-husband, John

Payne, clear of Montgomery if she values their happiness. But the playwright is completely taken in by the producer who first mutilates his play, then invades his private life. As the despicable *Matt Saxon* who creates so much havoc, Montgomery gives an arresting performance. Payne is convincingly confused, Hayward very charming. Her drunk scene, however, is not only superfluous but out of character.

Heather Angel is pathetic and Chill Wills humorous in a movie that could do with more action and less talk.

Your Reviewer Says: Talky but interesting.

Best Pictures of the Month

Luxury Liner
One Touch of Venus

Best Performances of the Month

Fredric March in "An Act of Murder"
Valerie Hobson, Stewart Granger in "Blanche Fury"

John Payne, Shelley Winters in "Larceny"

Rita Hayworth in "The Loves of Carmen"

Jane Powell in "Luxury Liner"

Robert Walker, Ava Gardner in "One Touch of Venus"

Robert Montgomery, Audrey Totter in "The Saxon Charm"

✓✓ (A) **Blanche Fury**
(Rank-Eagle-Lion)

IN case you think folks were prim and proper in the Victorian era, take a look at Valerie Hobson and Stewart Granger!

Penniless but beautiful, Valerie is invited to share the home of her wealthy uncle (Walter Fitzgerald), his widower-son (Michael Gough) and the latter's little girl. The vast estate is capably managed by Granger, a handsome, embittered man, obsessed with the idea of proving he is its rightful owner. Valerie shares his ambition until she discovers it so dominates his life that he will stop at nothing, even murder, to achieve it.

Here's a spectacular story, magnificently mounted in Technicolor, with fine performances by Hobson and Granger.

Your Reviewer Says: Colorful Victorian romance.

✓✓ (F) **Larceny**
(Universal-International)

A TRIGGER-tense tale of crime and conflict, "Larceny."

As a smooth-talking swindler, John Payne makes the most of a juicy role. His fellow-faker, Dan Duryea, cooks up a cruel conspiracy whereby Payne pretends to naïve Joan Caulfield that he knew her soldier-husband, killed in battle. When he enlists her aid in promoting a war memorial in her home town, John only means to steal Joan's money, but he winds up stealing her heart and losing his own. That doesn't suit hard-boiled Shelley Winters. Although supposedly Duryea's girl, it's Payne who is head man in her life. Shelley turns in a striking performance.

Your Reviewer Says: Chockful of action.

Compare Tissues... Compare Boxes —

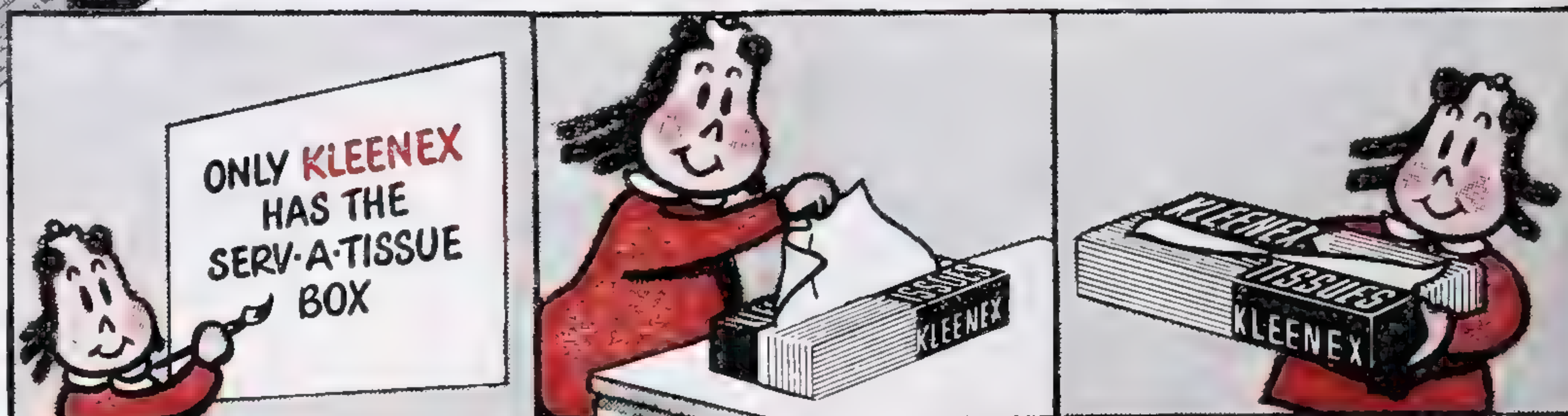
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by Marge

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Pull just one double tissue
at a time.

Next one pops up ready
for use!

Are you in the know?



Do you open bobby pins with —

- ☐ Your fingernails
- ☐ Your front teeth
- ☐ Your left thumb

Why fight "bobbies" tooth and nail? Either approach wrecks enamel. Instead, hold curl with left fingers, bringing up pin with right hand. Open pin with ball of left thumb; keep apart with flesh of right finger . . . the rest is easy. And by the way, why don't you rest easy, concerning certain stubborn worries? Let Kotex rout those poise-wreckers! —with the *extra* protection you get with Kotex' exclusive safety center. It's accident insurance!



Which improves outside ankles?

- ☐ Massage
- ☐ Spike heels
- ☐ Roller skating

What with longer skirts, all eyes are riveted to your ankles! Got "steinway" stems? Try this. First, cream hands and ankles. Grasp instep firmly; rub up above ankle, lifting hand between strokes. Faithful massage helps relieve congestion—improve circulation (and ankles, in time). However, it takes no time at all to have the *napkin* size you want. Quickly as you can say "Kotex"—you can choose from those 3 *Kotex* sizes: find the very one for you.



If he's your guest, what about tickets?

- ☐ Buy them at the door
- ☐ Buy them in advance
- ☐ The boy should buy them

Could be he goes to a different school; or lives in another town. In any case, when gal invites guy, the shindig tickets are *her* problem. Buy and hand 'em over in advance. Don't fluster him by fumbling at the door. There's a way *you* can stay unflustered . . . even though your calendar defies you. It's simply a matter of choosing Kotex, knowing those *flat pressed ends* prevent revealing outlines. So, relax. And skylark through the dance in confidence!



When a gal's not "one of the gang"—why?

- ☐ She's shy
- ☐ She's a glow worm
- ☐ She's a vacuum cleaner

Shyness is only one reason why a cutie's out of the fun. She may be a glow worm (self-centered). Or a vacuum cleaner (picks up all the dirt). Any answer above can be right. The cure? More interests! Learn to get along with others. Good way's to join

a dramatic club. Be a good trouper, *whatever* the day—for Kotex is made to stay soft while you wear it. Yes, *new* Kotex has wonder-softness that *holds its shape*. Come hours of rehearsals—you're chafe-free! You're comfortable!



* U. S. PAT. OFF.

More women choose **KOTEX** ^{*}
than all other sanitary napkins

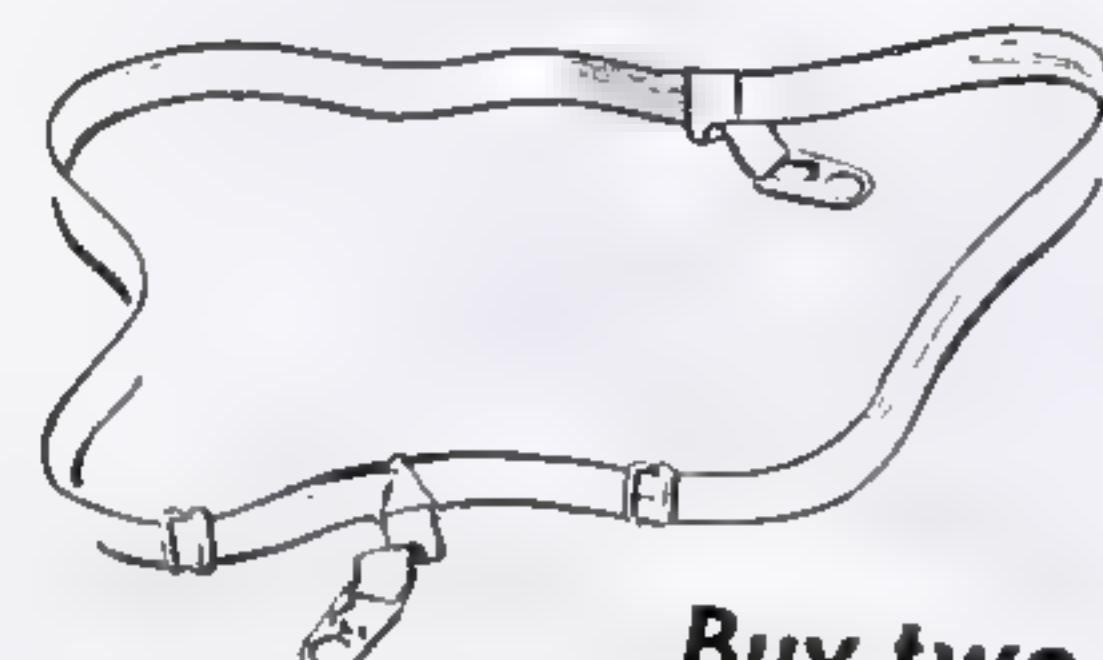


Why does a gal buy 2 sanitary belts?

- ☐ For extra security
- ☐ For that "bandbox feeling"
- ☐ One belt's for her sister

Next time you're dressing for a date—donning fresh undies, a charming frock—you'll want a change of sanitary belts. Yes, for that crisp, "bandbox feeling" you need *two* Kotex Sanitary Belts, for a *change*.

You know, the *Kotex Belt* is made to lie flat, without twisting or curling. And because it's adjustable, all-elastic, your Kotex Belt fits smoothly; doesn't bind. So—for more comfort, buy the new Kotex Sanitary Belt. And buy *two*—for a *change*!



Kotex
Sanitary
Belt

Buy two — by name!

She Only Loves My Dog!



GOSH, LINDA! FOR HALF THE ATTENTION YOU'RE GIVING MY DOG I'LL JUMP THROUGH HOOPS FOR YOU!

WILL YOU SEE YOUR DENTIST FOR ME, JIM? BECAUSE THAT'S THE TROUBLE. AND I JUST CAN'T MANAGE A SUBJECT LIKE—LIKE BAD BREATH!



TO COMBAT BAD BREATH, I RECOMMEND COLGATE DENTAL CREAM! FOR SCIENTIFIC TESTS PROVE THAT IN 7 OUT OF 10 CASES, COLGATE'S INSTANTLY STOPS BAD BREATH THAT ORIGINATES IN THE MOUTH!



"Colgate Dental Cream's active penetrating foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the cause of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and safely!"

LATER—Thanks to Colgate Dental Cream



NOW EVERYTHING'S OKAY WITH JIM AND I LOVE BOTH HIS DOG AND HIM!

COLGATE DENTAL CREAM
Cleans Your Breath While It Cleans Your Teeth!



Always use COLGATE DENTAL CREAM after you eat and before every date

Brief Reviews

✓ (F) *BABE RUTH STORY, THE*—Del Ruth-Allied Artists: Sentimental saga of baseball's beloved 'Babe' Ruth, his ups and downs through the years. William Bendix plays the big-hearted *Bambino*, Claire Trevor is *Mrs. Ruth*, Charles Bickford and Sam Levene loyal friends. (Oct.)

✓ (A) *BAD SISTER*—Rank-U-I: Take along a hanky to this British-made movie, starring Margaret Lockwood as a warden and Joan Greenwood as a delinquent. With Ian Hunter, Paul Dupuis, Dennis Price. (Sept.)

✓ (F) *BEYOND GLORY*—Paramount: West Point cadet Alan Ladd is on the spot when attorney George Coulouris accuses him of assorted crimes before an investigating board. Fairly interesting but talky with Donna Reed as the feminine foil. (Sept.)

✓ (F) *BLACK ARROW, THE*—Columbia: Robert L. Stevenson's romance of 15th century England with Louis Hayward playing the gallant knight rescuing Janet Blair from black-hearted George Macready. Complete with duels, dungeons, castles, moats and arrow-shooting Edgar Buchanan. (Oct.)

✓✓ (F) *CANON CITY*—Eagle-Lion: Based on a real-life story. How twelve convicts engineer their escape, only to be recaptured, is thrillingly told. Scott Brady and Jeff Corey give fine performances. (Sept.)

✓ (F) *CORONER CREEK*—Columbia: A grim and gory Western with rugged Randy Scott on dastardly George Macready's trail. Forrest Tucker and Joe Sawyer are on Macready's side while Randy has Marguerite Chapman and Wallace Ford to root for him. (Oct.)

✓✓ (F) *DATE WITH JUDY, A*—M-G-M.: Life and love are pressing problems to cute teen-ager, Jane Powell. Scotty Beckett is her faithful beau. Robert Stack, the handsome older man to whom she's attracted. Elizabeth Taylor, a lovely-but-lonely rich girl. A joyful musical. (Sept.)

✓ (F) *DEEP WATERS*—20th Century-Fox: Fisherman Dana Andrews and his young protégé, Dean Stockwell, heed the call of the sea in a heartwarming tale of life on the Maine coast. With Jean Peters, Cesar Romero and Anne Revere. (Sept.)

(F) *EMBRACEABLE YOU*—Warners: Dane Clark and Geraldine Brooks fall in love the hard way in this weepy gangster tale strewn with bullets and roses. Detective Wallace Ford and mobster Richard Rober threaten their happiness. (Oct.)

✓ (F) *EYES OF TEXAS*—Republic: A fast-'n'-furious "hoss" opera with Roy Rogers as a U. S. Marshal out to solve the murder of a Texas rancher. Nana Bryant and Roy Barcroft are a pair of schemers, Lynne Roberts the romantic interest. (Oct.)

✓ (F) *FEUDIN', FUSSIN', AND A-FIGHTIN'*—U-I: Puny Donald O'Connor is forced to compete with husky Fred Kohler Jr. in a foot race. Marjorie Main spurs Donald on with threats while pretty Penny Edward resorts to sweet smiles. (Sept.)

✓ (F) *FURY AT FURNACE CREEK*—20th Century-Fox: Gambler Vic Mature turns detective to vindicate the honor of his army general-father implicated in an Indian massacre. A lively six-shooter with Coleen Gray as Vic's heart throb, Glenn Langan as his resentful brother, Reginald Gardiner as a weakling, Albert Dekker as the villain. (Oct.)

✓✓ (F) *GOOD SAM*—McCarey-RKO: This domestic comedy with a dash of drama and lots of humor has Gary Cooper playing the *Good Samaritan*, always rushing to someone's rescue much to his wife, Ann Sheridan's, distress. With Ray Collins, Joan Loring, Dick Ross. (Oct.)

✓✓ (F) *GREEN GRASS OF WYOMING*—20th Century-Fox: Love life of a pair of "purty hosses" in Technicolor, plus a pleasing romance 'twixt tomboy Peggy Cummins and nice Robert Arthur. (Sept.)

✓✓✓ (A) *HAMLET*—Rank-U-I: Shakespeare's brilliant tragedy done to perfection with Laurence Olivier as the *Melancholy Dane*, Basil Sydney as *Claudius* and Jeanne Simmons as *Ophelia*. A magnificent and thrilling production. (Oct.)

✓✓ (F) *ILLEGALS, THE*—Levin-Mayer-Burstyn: An impressive and moving documentary recording the woes of Europe's displaced Jews seeking entry into Palestine via the underground railway. (Oct.)

✓✓ (A) *JOHNNY BELINDA*—Warners: A strong story, tenderly told, with Jane Wyman eloquently portraying a deaf-mute and Lew Ayres playing a gallant young doctor. It's weepy but wonderful. Fine acting by Jan Sterling, Charles Bickford, Agnes Moorehead. (Sept.)

(A) *LULU BELLE*—Columbia: Here's a lurid account of the love life of a fickle Southern gal who breaks men's hearts like nobody's business. With

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Assorted
BIG Patches

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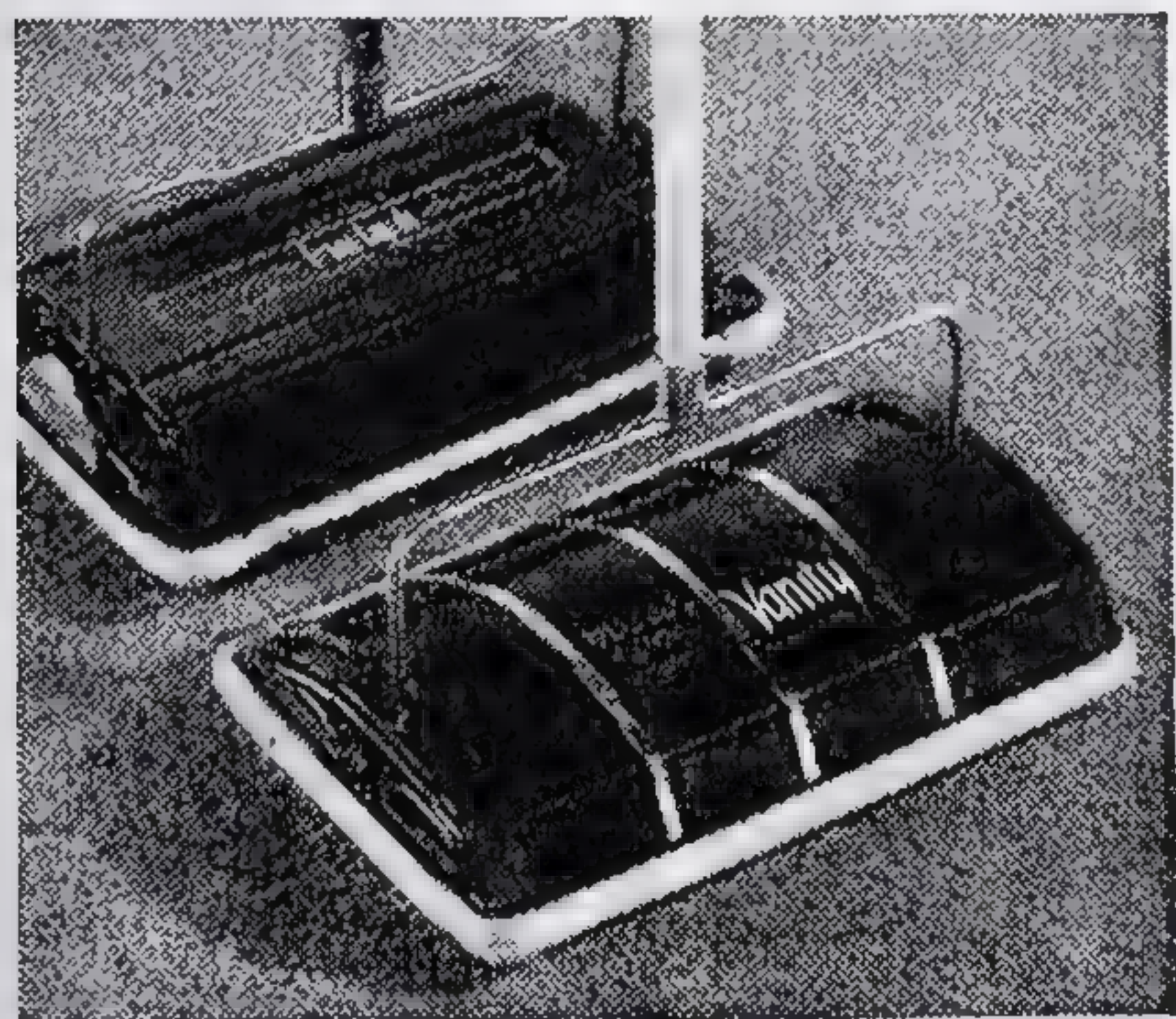
Yes—just glide a new Bissell® back and forth under beds and tables—everywhere! It sweeps clean, with *no* pressure on the handle whatsoever!



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Both complete with "Sta-up" Handle and easy "Flip-O" Empty.

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Dottie Lamour, George Montgomery, Greg McClure, Albert Dekker and Otto Kruger. (Sept.)

✓✓ (F) *MAN-EATER OF KUMAON*—U-I: In this exciting jungle yarn, Wendell Corey hunts tigers in India. He wounds one which turns into a marauding man-eater, attacking the villagers, among them Joanne Page, wife of Sabu. Thereafter, it's a struggle to the death 'twixt hunter and hunted. (Sept.)

✓ (F) *MICKEY*—Eagle-Lion: The troubles of a teen-ager are amusingly depicted with newcomer Lois Butler as a tomboy who learns to dance and date. With Bill Goodwin, Irene Hervey, Skip Homeier. (Sept.)

✓ (A) *MINE OWN EXECUTIONER*—20th Century-Fox: This soul-searching British drama has Burgess Meredith as a psychiatrist seeking to cure Kieron Moore of his murderous tendencies. (Sept.)

✓✓ (F) *MR. PEABODY and the MERMAID*—U-I: Fun and fantasy are deftly blended in this hilarious comedy. William Powell vacations in the Caribbean with his wife, Irene Hervey, who suspects him of philandering with Andrea King. To Irene's shocked surprise, her real rival turns out to be alluring mermaid, Ann Blyth. (Oct.)

✓ (F) *NIGHT HAS A THOUSAND EYES*—Paramount: His power to predict the future is the curse of Edward G. Robinson's life. When he foresees dire events for Gail Russell and her parents, Virginia Bruce and Jerome Cowan, you can't blame Gail's fiancé, John Lund, for claiming it's all done with mirrors. (Oct.)

✓✓ (A) *PITFALL*—Regal Films-UA: Indiscretion leads to tragedy in a strong domestic drama involving Dick Powell, his wife, Jane Wyatt, and the "other woman," Elizabeth Scott. Troublemakers Raymond Burr and Byron Barr make things hot for Powell. (Oct.)

✓ (F) *RACHEL AND THE STRANGER*—RKO: Unusual pioneer picture with Loretta Young, Bill Holden, Bob Mitchum. Bill weds Loretta so she can look after his motherless boy, Gary Gray, but it's Bob who woos her. Indians stir up some excitement. (Oct.)

✓✓✓ (A) *ROPE*—Warners: Alfred Hitchcock's sensational murder yarn has John Dall brilliantly portraying a psychopathic killer, plotting the "perfect" crime with Farley Granger's aid. Suspicious Jimmy Stewart prevents them from getting away with it. A topnotch cast includes Joan Chandler, Sir Cedric Hardwicke, Douglas Dick. (Sept.)

✓ (F) *SECRET SERVICE INVESTIGATOR*—Republic: When Lloyd Bridges is caught between two counterfeiting gangs, it looks as if his life wasn't worth a nickel. With Lynne Roberts, George Zucco. (Sept.)

(A) *SO EVIL MY LOVE*—Paramount: "Evil" is the word for this sordid and allegedly true crime chronicle, set in England in 1866. With Ray Milland, Ann Todd, Geraldine Fitzgerald. (Sept.)

✓✓ (F) *SORRY, WRONG NUMBER*—Paramount: A hair-raiser, crammed with suspense, teaming Barbara Stanwyck and Burt Lancaster to fine advantage. Babs is a woman marked for murder, Burt is her physically strong but morally weak hubby. (Oct.)

✓✓ (F) *STREET WITH NO NAME, THE*—20th Century-Fox: This gripping gangster movie shows how the F.B.I., through agent Mark Stevens, tracks down mobster Richard Widmark. Lloyd Nolan, John McIntire, Barbara Lawrence and Donald Buka round out an excellent cast. (Sept.)

(F) *THAT LADY IN ERMINE*—20th Century-Fox: For all its royal trappings, this fancy folderol fails to come off. Betty Grable plays a glamorous Italian countess whose honeymoon with Cesar Romero is rudely interrupted when Doug Fairbanks takes over the castle. (Oct.)

(F) *TRAIN TO ALCATRAZ*—Republic: Terror rides the rails with criminals Donald Barry, Milburn Stone and William Phipps as passengers on a prison-bound train. (Oct.)

(F) *TWO GUYS FROM TEXAS*—Warners: Dennis Morgan and Jack Carson play a pair of jobless nightclub entertainers stranded in Texas. The foolish plot has Carson suffering from an animal phobia which can be cured only if he steals Morgan's girl, Dorothy Malone. With Penny Edwards, Forrest Tucker, Fred Clark. (Oct.)

✓✓ (F) *VELVET TOUCH, THE*—Independent-RKO: Murder for love is the theme of an engrossing drama with Roz Russell, Leg Genn, Claire Trevor, Sydney Greenstreet. (Sept.)

✓ (F) *VICIOUS CIRCLE, THE*—Wilder-UA: A true case in Hungarian court records of 1882 inspired this human-interest drama dealing with anti-Semitism. For his own selfish ends, rich and powerful Reinhold Schunzel frames several Jews for the "murder" of a servant girl. Attorney Conrad Nagel warmly defends them. (Oct.)

✓ (F) *WALLS OF JERICHO, THE*—20th Century-Fox: It's Anne Baxter who rates your applause in this rambling yarn set in Kansas of 1908. Cornel Wilde is Anne's true love, bogged down by his alcoholic wife, Ann Dvorak, and plagued by spiteful Linda Darnell. Kirk Douglas and Colleen Townsend lend able support. (Oct.)

You can say "yes" to Romance



Because

Veto says "no"
to Offending!

Veto says "no"—to perspiration worry and odor! Soft as a caress . . . exciting, new, Veto is Colgate's wonderful cosmetic deodorant. Always creamy and smooth, Veto is lovely to use, keeps you lovely all day! Veto stops underarm odor instantly, checks perspiration effectively.

Veto says "no"—to harming skin and clothes! So effective . . . yet so gentle—Colgate's Veto is harmless to normal skin. Harmless, too, even to filmy, most fragile fabrics. For Veto alone contains Duratex, Colgate's exclusive ingredient to make Veto safer. No other deodorant can be like Veto!

TRUST ALWAYS
TO VETO
IF YOU VALUE
YOUR CHARM!





Where do stars get the depth of emotion to put over a love scene?

How Stars Get That Way.....

by George Jessel

YOU may have wondered where your favorite stars get the deep feeling and warmth to put over a song or dance or a love scene so that it remains your fondest memory for years.

Now there's a Technicolor motion picture that tells you—"WHEN MY BABY SMILES AT ME."

They get it from their own lives. It is distilled out of their own experiences. They get it from the heart because they are real people.

No other picture in my opinion has ever presented show people to the public with such realism, human-ness, tenderness and warmth.

Naturally, I am prejudiced. But I know show business. I also know audiences. You, too, have a heart. It will be touched by this picture.

George Jessel



Where do stars get that something special to put over a song or dance?

BETTY GRABLE · DAN DAILEY

When My Baby Smiles At Me

Color by **TECHNICOLOR**

with JACK OAKIE · JUNE HAVOC
RICHARD ARLEN · JAMES GLEASON
Directed by WALTER LANG Produced by GEORGE JESSEL

Screen Play by LAMAR TROTTI · Adaptation by Elizabeth Reinhardt
From a Play by George Manker Watters and Arthur Hopkins

20th
CENTURY-FOX



IT'S YOUR DREAM HOUSE !

... and "The Photoplay Dream House" Contest in December issue offers you a chance to move in

NEXT SPRING this Industry Engineered Home is going to be built in someone's favorite town—and presented to them free of any mortgage!

It has charm, this house. The green roof slopes gently. On all sides windows let in the sun. There are two bedrooms. The kitchen and bathroom are as modern as tomorrow. The spacious living room provides dining space. The doorway is hospitably covered against the weather.

Not only is it a charming house. It is also a sound house; an Industry Engineered Home sponsored by the National Retail Lumber Dealers' Association. The kitchen, bath and heating unit are by Borg-Warner. The hardwood floors will come from E. L. Bruce. The framing lumber, sheathing and siding will be by Weyerhaeuser. The wallboard will be supplied by Gypsum Association. The millwork will come from Ponderosa Pine. The roofing will be by the Asphalt Roofing Industry Bureau and the insulation will be by National Mineral Wool.

No wonder Photoplay's Board, comprised of Hollywood's pre-eminent stars and home authorities, chose this as The Photoplay Dream House.

This house will also be furnished! In it the fortunate winner—and it can be you—will find Kroehler furniture in the living room, occasional pieces by Mengel and a radio by Crosley. The kitchen will boast a Thor Automagic washer, dishwasher and Gladiron, Norge refrigerator and an Apex electric vacuum cleaner. The dining furniture will be modern by Mengel. The bedrooms, too, will be by Mengel. In the bedrooms there will be Beautyrest mattresses, Simmons Electronic blankets, E-Z-Do closet accessories, Dan River sheets and pillowcases and a Lane Cedar Chest. And there will be Alexander Smith rugs and carpeting, Certified Lamps, Clopay draperies and shades, United ready pasted wallpaper, a Nu Tone Door Chime and Ozite under-rug cushions.

Details of The Photoplay Dream House contest will appear in the December Photoplay together with colored photographs of the house, a blueprint of the floor plan and the jingle for which a last line must be supplied.

The Photoplay Dream House is a home to dream about and, better still, a home to live in happily.

You can win it!

The Editors

The True Story

THE CAROLE LANDIS

Her tragedy is well-known but the real story of the girl who hid her heartbreak behind



"Carole lived more, learned more in her few, wonderful, generous years than most people do in a lifetime"

I HAD been washing all morning on July 5th and in the afternoon I took the children over to the park to play for an hour or so before dinner. I relaxed, as anyone does, watching the utter unselfconsciousness of children at play. Finally I gathered my four together and we headed back toward home.

As we neared the house, I heard our phone ringing. I hurried in, as you do when you approach home and hear the phone ringing from a long way off. The voice that answered me was familiar. . .

"Dorothy—thank God!"

It was Florence Wasson, who, I knew, was over at Carole's house.

"Yes, Florence—what is it—"

"Dorothy. It's about Carole—"

Have you ever had a moment when you knew something instinctively, yet your conscious mind refused to register it? And you answered as you might answer normally, at any other time, refusing realization? You knew it hadn't happened. It couldn't. Yet something inside you insisted—yes.

She told me then. As carefully and briefly as she could. And when she had finished telling me, the detective took over and elaborated. . .

A little later my mother phoned. She was crying—hysterical. She had heard it over the radio! Diane answered the phone first.

"Mama!" she said, "Grandma's (Continued on page 70)

Of My Sister

HOLLYWOOD DIDN'T KNOW

her gay smile is told here for the first time

BY DOROTHY ROSS



Carole (around 3) and Dorothy
in their San Diego doll-days



"A gay, happy kid, she had
a feeling for the dramatic"

1934: "Calling me her 'baby'
sister was a private joke"



"Her first break—Loana of '1,000,000 B.C.'"

"Horace Schmidlapp was more Carole's type"





Esther—a Williams dividend

THIS ONE'S for LAUGHS

A mother looks back over the years and her story is bright with memories of Esther, whose coming upset a balance in the Williams family

BY
BULA G.
WILLIAMS



The Williams wit gets a workout, with Esther and her parents the fun center for her brother, two sisters and their families

Dishwashing may be fun to Aunt Esther but it's just a chore to niece Joyce





Talking things out of her system with mother helped solve many a problem for Esther

ESTHER was only a few moments old when she provided our family with one of its favorite jokes. Esther's father examined her carefully when the doctor handed her over, just to be sure that she was properly assembled. She was an active infant with a shock of short, dark hair and with eyes which seemed to have an Oriental slant.

"You've made a mistake, Mother," Esther's proud daddy said. "Every fourth child born in California is Japanese, but you didn't live up to statistics until our fifth!"

Esther was born in the living room of the home which her father and I still occupy; it is a large,

comfortable room with a fireplace and it was the only room suitable for the demands of the stork. There were three bedrooms in the house, but they were occupied by our four children.

I don't mean to give the impression that we were not wealthy, because—in the essentials—we were. We were rich in love for one another, in trust in the future, in a profound belief in the goodness of God.

Sometimes we did not have a great deal of money, but that fact was dwarfed by comparison with the magnitude of the things we did have.

We felt that our family of two boys and two girls

THIS ONE'S for LAUGHS



With her husband Ben Gage: Once Esther was afraid success would make it difficult for her to keep her balance



Esther mixes paints and patter to Ben's distraction!

was complete and nicely balanced and then along came Esther, as sort of a divine dividend. Esther gave our entire family a lift; she was a funny baby, full of mirth and cute stunts. As she grew older everything she said and did somehow turned out to be laugh-provoking.

Maureen, my oldest daughter, once said about Esther, "When God gave us Esther, I think He must have said, 'Well folks, here's one for laughs.'"

She was still a tiny thing when she began to exhibit her ability to think a thing through. She was only about three when she asked abruptly at the breakfast table one morning, "Is God everywhere?"

I told her, "Yes."

"Does He take care of us all the time?" she pursued.

I assured her that He did.

"Well, then I won't be afraid of anything, ever," she said in obvious relief. "Not even of great big dogs."

In the celebrated manner of families, we did not think of Esther in terms of public renown, certainly not as an actress despite her obvious flare. Even when, in high school, she wrote, directed and appeared in a play and we served as a preview audience, we regarded both her literary and her dramatic work as hilarious rather than histrionically impressive.

Not that we made fun; in our family we never did that. We simply enjoyed one another and anything (Continued on page 95)

Smilin' through: Esther Williams of "On an Island With You"

Carpenter



Let's Play Games

Elsa comes to the aid of the party

with some entertaining ideas for the

pause that perplexes



To pay or not to pay:
Doug Fairbanks, Jr. was the winner
by a hairline!

WHEN I first went to Hollywood fifteen years ago, I, who had invented games and played them all over the world, was amazed to find that no one in this dream town played any game except poker.

A horrible state of affairs, this, which I set about to correct at once. For I think games are a great pastime, a fine diversion. I have no time at all for the intellectual elegants who tell you that they and their friends prefer conversation to games. Nonsense! There are not, let's face it, enough brilliant people in the world to come to the aid of that many parties. Games, therefore, are essential to a party's success. For they stir the wits and bring guests together. Whereupon everybody has fun.

My favorite game, very popular in Hollywood now, is one I invented. It is *Treasure Hunt*. *Treasure Hunt* has become generally popular in recent years and in the process it has been ruined. For too many have played it improperly.

This is the right way to play it. I give it to you straight from the author's mouth. This is the way Marlene Dietrich, Jimmy Stewart, Director George Cukor, Jeanette MacDonald, Olivia deHavilland, Douglas Fairbanks Jr. and his Mary Lee and Kate Hepburn, among others, played it at a party I gave in Hollywood.

I had a dinner party first but this, of course, is not essential. It is just as much fun to serve refreshments when your hunters return weary and excited, with their loot. After my dinner I gave



The bottom of the treasure list
put Jeanette MacDonald at the
head of the hunting party

Drawings by Kroll

each couple a list of the objects for which they must search:

Jack Benny's violin bow; Joan Crawford's bed pillow (the one on which she sleeps); Darryl Zanuck's polo mallet; Charles Boyer's toupe; a live animal; three red hairs from a well-known woman's head.

Jeanette MacDonald disappeared in the same instant that she read to the bottom of the list. She could see every hair being wrenched from her handsome head.

In such a hunt, the couple who return within the time limit with the greatest number of required objects wins the prize. If two couples have an equal number of required objects the couple who come in first are the winners.

There is another *Treasure Hunt* which I also invented. Some of my Hollywood friends think it even more fun. This hunt, like the first, can be engaged in by couples or by teams. It also can range over an area of thirty miles or more or be limited to one house. Either way is fun.

Before this hunt begins you, as the hostess, deposit a prize in some secret place. For one hunt, I remember, I deposited one hundred dollars under the black wig a waiter at Mike Romanoff's consented to wear.

At the start of such a hunt you give each couple or each team, as the case may be, a clue. It's fun to have your clues in verse. (Continued on page 88)



Elsa's party plans kept her
guests in the dark between courses

A quotation put Lilli Palmer
to sleep for The Game!





Lana Turner

Fink



Rita Hayworth

Fink

HOLLYWOOD'S

More than beauty contributes to their bewitchcraft—and innocence

WHO are the most dangerous females in Follywood—beg pardon, Hollywood?

One thing is certain. Beauty alone doesn't make a woman dangerous. It does not even carry her very far. Witness the dozens and dozens of girls in this town, beautiful beyond words, who work at any job they can get while they wait to be discovered.

Not one of the women I vote Hollywood's most dangerous ever sat and waited for anything to happen. *That* you can count on! By one device or another, they made it happen or, knowing it was going to happen, saw to it they were at the right place at the right time.

Incidentally, what do I mean by dangerous? I mean exactly that. I mean those

Joan Crawford

G. Morris



Ava Gardner

Hester





June Haver

Wood



Jane Wyman

Six

DANGEROUS WOMEN

isn't the potent plus

BY SHEILAH GRAHAM

women who are dangerous to you if you are a producer, if you are a bachelor, or if you are another star who wants the same wonderful part in some new production. In other words, the women in Hollywood I think dangerous are those whose wits, courage, determination and sex appeal give them the highest potentials for succeeding in whatever

they've made up their minds to get.

In my opinion, Ava Gardner leads the field. She's the most completely feminine piece of femininity to hit Hollywood in the past ten years. Then—and not in the order named—Elizabeth Taylor, Joan Crawford, June Haver, Rita Hayworth, Wanda Hendrix, Lana Turner, Jane (Continued on page 110)

Wanda Hendrix

Fraker



Elizabeth Taylor

Bull





Cinderella is

Stage-trained Betsy Drake was afraid Hollywood producers would have her head—in a bleaching can!

THE latest Hollywood excitement is Betsy Drake. With reason—five reasons, in fact.

1. In her first motion picture, she ranks as a co-star.
2. She doesn't like being an actress. "Most of the time I hate it," she says. "But for some peculiar reason I go on searching for that interval when I have a moment of believing that I'm almost good. I may someday be really good."
3. She has been down to her last dime.
4. She's as sensitive as a windflower but she's strong too. And she knows the art of survival.

5. Hollywood is convinced that she and Cary Grant are in love. This seemed likely as long ago as last Spring when Cary amazed everyone by agreeing to co-star with her, an unknown. A summer of rumors followed. Then in September, she followed Cary to

England where he is making "I Was a Male War Bride"—chaperoned on her trans-Atlantic flight by Cary's lawyer. Whereupon it was generally agreed they plan to marry over there.

Whatever this *Cinderella* who is a girl named Betsy does—one thing is certain—she will have people watching her. She's different!

"My mother wanted me to live with her when I invaded New York in search of a career in the theater," she says, "but I wanted to be independent. For all of two days I was bright and courageous. Then I began to realize what I was up against.

"I became scared to look around for jobs. Finally I heard about modeling and signed up. I was an awful model, always being called down because I went around with no hat, wearing moccasins and holding back my hair with combs (Continued on page 98)

a girl named Betsy

Once upon a time she lived in a cold-water
flat . . . was down to her last dime . . . and Cary Grant wasn't even in her dreams

BY WYNN ROBERTS

Director Don Hartman rehearses a scene with Betsy and Cary Grant for "Every Girl Should be Married"





Miehle

Candid charm: Rising young star John Agar of "Baltimore Escapade"

talk about Agar

His screen future is his own
business—for John's not the man to
hitch his wagon to a star—
not even his famous wife

BY HYATT DOWNING

THERE are dozens of ways to establish a career in the movies—all hard. And while certain eager aspirants may have thought that John Agar chose the easy route when he became the husband of Shirley Temple, veterans in Hollywood hold a different view. Getting in, they say, is one thing, but going forward under your own steam is another.

A big, loose-jointed youngster who surprised everyone by winning Photoplay's "Choose Your Star" poll last month, Jack Agar is facing his problems honestly. Richard Wallace, who directed him in "Baltimore Escapade," says: "Perhaps it was his successful meat packer father in Chicago who taught him to accept facts. If there is a choice between an easy method and a tough facing-up to a situation, he chooses the harder way."

When scene photographs are made, he seizes upon them—and then groans in anguish. "What a mug," he says. "Look at me, hamming all over the place!" Jack maintains his objective attitude even in pursuit of his favorite hobby, golf. At the Riviera Country Club where he shoots in the middle seventies, he has been known to heave a club far up the fairway when he flubs a drive. "I hate to kick things around," he says, "acting, sport or just living."

At the studio he insists on a trailer dressing room instead of the luxurious quarters usually assigned to Shirley. He likes to associate with technicians, learning how to do things with his hands. He hates ostentation and refuses to ride in a taxicab if street cars go in the same direction. And you should hear him complain about the high prices of meat and groceries. "What do they think people are?" he asks. "Millionaires?"

Now, with two good pictures behind him, "Fort Apache" and "Baltimore Escapade," the father of an eight-months-old daughter, Linda Susan, and at the beginning of a career, John Agar is looking ahead. Sometime he hopes to be a director. "Actors are short-lived, professionally," he says. "I like this business and want to stay in it."



Shirley smiles—John groans. They're looking at scene photographs on set of "Baltimore Escapade"



Who's all

No longer a shy siren, there's a new glow to Rita Hayworth, who has the world in a spin at her dancing feet

BY JACK LAIT



Messages from Mama keep the postman busy when Rita's away from Rebecca

This year Europe saw a different Rita—and acted accordingly

SINCE Rita Hayworth has parted from Orson Welles a second time she has grown up—grown up so fast that it is difficult to comprehend the great change in her. Rita has always been too shy to assert herself. Orson and the other aggressive men she loved have always dominated her.

Now it is different. Now Rita has her own company, with a share in the profits and firm authority over what she will and will not do. And now, instead of sitting in Hollywood when she finishes a picture, she goes gallivanting off on European holidays. The first time she landed in Europe, because she had not yet sufficiently mastered her shyness to protect herself in countries where she was unfamiliar with the customs and language, she left herself open to criticism.

This year it was different. This year, in Paris, on the Riviera and in Rome, she was accepted enthusiastically. The fabulously wealthy Ali Kahn, son of Agar Kahn, entertained for (Continued on page 114)



woman



Cover Girl

Magnetic: The star of "The Loves of Carmen" can't resist the lure of lace and frills

Play Truth

Pete aims to please but there comes
a time in every gentleman's life when it's better
to take the consequences



When pistol packing Pete pulled his six shooters, Edwards wondered about the consequences for Q. 20!

1. Q: Well if it isn't *Lochinvar* Lawford, the Ladies' Man. Tell me, what's the line you use that gets them?

A: *That depends on the angler, naturally. I would recommend a very light tackle for trolling. Reel off with a light thin line and...*

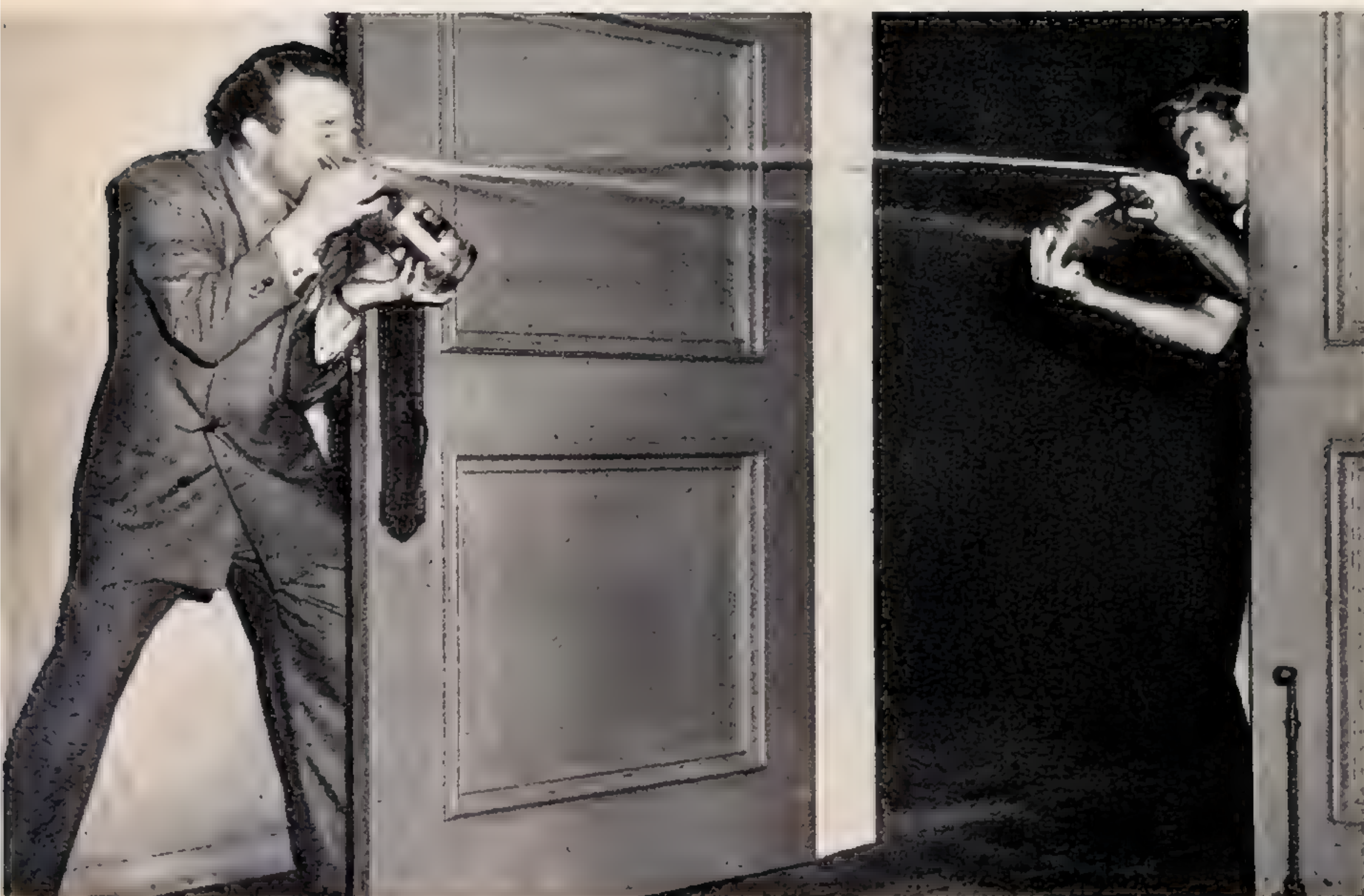
2. Q: So that's what's wrong. The towrope approach is no good, eh? The ladies go for more subtle flattery?

A: *Ladies? So sorry, old boy. I was thinking about going fishing. I never go, but I'm always thinking about going. However, I would think a light unobtrusive line would be best with them too. Personally, I never use one. I don't believe in them.*

3. Q: And why not, old boy?

A: *Any girl who's smart can see right through it. I've heard fellows reel off about what a ravishingly beautiful creature a girl is. When he leaves, the girl*

Tune in Truth or Consequences with Ralph Edwards



Pete proves he's no jerk with the soda. He's shooting it out with Ralph for passing Q. 16

Pete came out from under the hat to find Edwards had pulled a fast one as the penalty for dodging Q. 4



or Consequences with Peter Lawford

**GAME CONDUCTOR—
RALPH EDWARDS**

invariably says, "Who does he think he's kidding with that line?" So I don't flatter. I don't want to walk away and be knifed.

4. Q: Who's your favorite date among the screen colony?

(As a consequence for not answering, Pete had to demonstrate his technique as a lady killer. He thought he was to have Marcia Van Dyke as his partner but, blinded by the ten-gallon hat, he didn't know until the last moment that Ralph had substituted a dummy.)

5. Q: Well, you're chivalrous and sensible. But I'll make it easier. Name several favorite dates.

A: Ava Gardner because she is a good dancer and a lot of fun. Audrey Totter, for her sense of humor. Elizabeth Taylor because she is an excellent horsewoman and so much fun at the beach. And...

6: Hold it! Have you ever proposed to any girl?

(Continued on page 94)

Saturday on NBC, 8:30 P.M. EST



Pete gets the horse-laugh from Ralph as he polishes off the penalties on Q. 11

Pete cooled off on Q. 26—had to do a red-hot number as a consequence



Golden dish



She thinks beauty's

a bore, happiness an

attitude and life a dream. And when

she cares—she says it with burros!

BY HERB HOWE

Paulette and Burgess Meredith. "It's more fun travelling if you have a purpose."

IF you find a donkey on your doorstep you may know that Paulette cares.

Evelyn Keyes and John Huston found one lolling at their portal when they came home from a cocktail party. Evelyn, who is excitable, thought of calling Alcoholics Anonymous. But she wasn't seeing things. The donkey politely introduced himself as *Socrates* via card on his chest: "*Socrates bearing love from Paulette.*"

Socrates is not the first donkey Paulette has distributed. Unlike the kids in the Maeterlinck fantasy who poked round the world looking for the bluebird of happiness only to find it on their own doorstep, Paulette's idea is not to look for the bird on your own front porch but to drop burros on other people's.

If you are looking for the secret of happiness you couldn't do better than to consult Mme. Paulette, the donkey-giver.

The pink-beige walls of her little salon are precious with paintings by Braque, Picasso, Modigliani and a taxicab driver who cannot afford to practice art exclusively, "because," says Paulette succinctly, "he is married."

There are only a few of (Continued on page 92)

With Anna Magnani—and food for Europe's hungry children





A lady who practices her
own philosophy: Paulette Goddard of
"A Mask for Lucretia"

The Strange Case of Robert Mitchum

A frank report on the baffling man behind those headlines

BY

ADELE WHITELY FLETCHER

WHEN the news broke that Robert Mitchum had been arrested for a violation of the narcotics act by city and Federal agents, he is reported to have said: "This was bound to happen, sooner or later." Whereupon, so the story went, he gave an insolent shrug of his shoulders.

Nothing could be more typical of both the cynicism and straightforwardness that mark him always. Besides, it expressed the attitude he has always taken about his career, repeatedly insisting that it was too good to last, that such fortune simply was not for him.

Good fortune certainly hasn't been his in the past. For a long time he and his wife Dorothy and his two sons, Josh, seven and Chris, five, had to live crowded into a little house on a Hollywood side street with his mother, two sisters and brother.

Bob had no money when he came out of the armed services. Previously, he had been a drop hammer operator at Lockheed, until a bad back injury was sufficiently healed to permit him to enlist. Before that he had worked as a truck driver, stevedore, bouncer, bartender and even as an adagio dancer. Before that he had spent time in a Georgia chain gang.

Much of his trouble and ill-fortune has been of his own making. There's little doubt about that. . .

His sisters well remember the loneliness and worry that prevailed at home whenever Bob disappeared, because once again he had an urge to hit out and see the country. They remember, too, how he used to come back full of laughter and tall tales.

There are some people in Hollywood who insist Bob's defiance of studio edicts, his carelessness of appearance, his barbed humor and his insolence are

pure exhibitionism; his clever way of cornering attention for himself. It could be. But those who knew Bob before he became a star so suddenly, after we all saw him in Ernie Pyle's "Story of G.I. Joe," insist these characteristics have been part of his make-up always, that he is definitely an off-beat guy.

He had much to lose certainly, the first time he hurled his threats at a top studio executive. He wasn't even important enough at this time to rate a dressing room. That was what all the fuss was about. He asked for a dressing room in a proper manner first. But when this failed to produce results, he telephoned the studio head and bellowed that unless he *was* given a room within a half-hour, he would disrobe in the main studio street. He was just about to step out of his trousers, too, when a custodian with a key and room reservation arrived pantingly on the spot.

Curiosity prods him. Recently in a Photoplay interview with Ruth Waterbury he said, "I don't know why I'm smoking cigars. I hate them. I bought these for myself for Christmas. I'd never had a box of cigars for Christmas and I wanted to see what it was like."

Ruth Waterbury commented then: "I'll wager that half the things he's done in his life have been for just that reason—to see what they were like."

A friend who was living with Bob and was with him only a half-hour before his arrest says the same thing. "Don't you believe Bob's any 'reefer' addict," he insists. "Of course he's lived a lot, been around a lot. And he's curious. Maybe he's tried 'reefers' once or twice. Lots of fellows have. But nobody can make me believe he's an addict or carries them on him.

"If you ask me," this friend (*Continued on page 90*)



Bachrach

Robert Mitchum stars next in "Rachel and the Stranger"

Movie Must



Laurence Olivier, knighted by the King and husband of Vivien Leigh of "Gone with the Wind," gives the greatest performance of his career as *Hamlet*

"Hamlet" shows black and white photography at its best. *Polonius* (Felix Aylmer) with *Ophelia*, *Laertes*

Breath-taking are the scenes in which *Hamlet* taunts the King (Basil Sydney), a conscience-stricken murderer of his brother

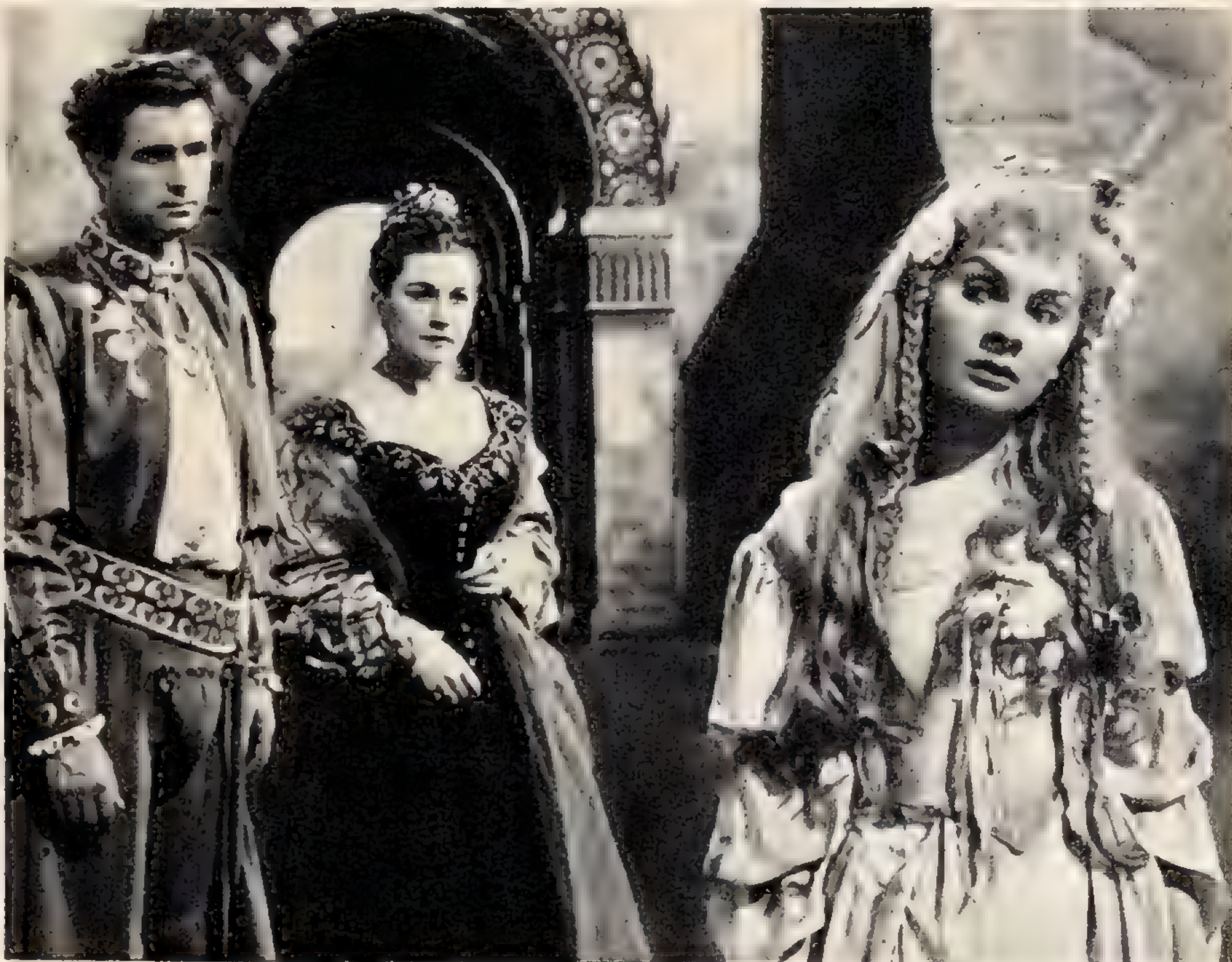


"Hamlet" is Photoplay's prescription for those who have been asking, "What's wrong with the movies?"



Sir Laurence Olivier— producer, director and star

Horatio (Norman Wooland) and the Queen coming upon the young *Ophelia* (Jean Simmons) in her first stage of madness



The duel between *Laertes* (Terence Morgan) and *Hamlet* is as beautiful as a ballet—but it brings you to the edge of your chair

The most dramatic sequence is that in which *Hamlet* accuses his queen-mother (Eileen Herlie) of her sins

HAMLET," in the school room, comes under the dull heading of required reading. Do not let this prejudice you against seeing this movie. For it is a picture to hold you spellbound, a movie must.

Laurence Olivier, as the director and producer, creates such mystery and drama as William Shakespeare must have dreamed about when he wrote his tragedy of a royal Danish house. As the star, Olivier creates a *Hamlet* who is completely understandable—and so are the famous lines he speaks. Jean Simmons, as *Ophelia*, makes the poor mad maid with flowers in her hair as human as a teen-ager brooding over a first lost love.

Photoplay recommends "Hamlet" for your movie date book.





"Miss Ohio State" came west for the train ride—and stayed



Wiser than a girl at twenty-one has any right to be, Jean is firm in her beliefs. In school she defied sororities—in Hollywood, the studios



Not only did she study economics—she also practices them

Halfway

"Pete's" happiness has nothing to do with Hollywood—it has to do with

"Pete" and all her wonderful, crazy ways

In her "Mr. Belvedere Goes to College" role she's right at home

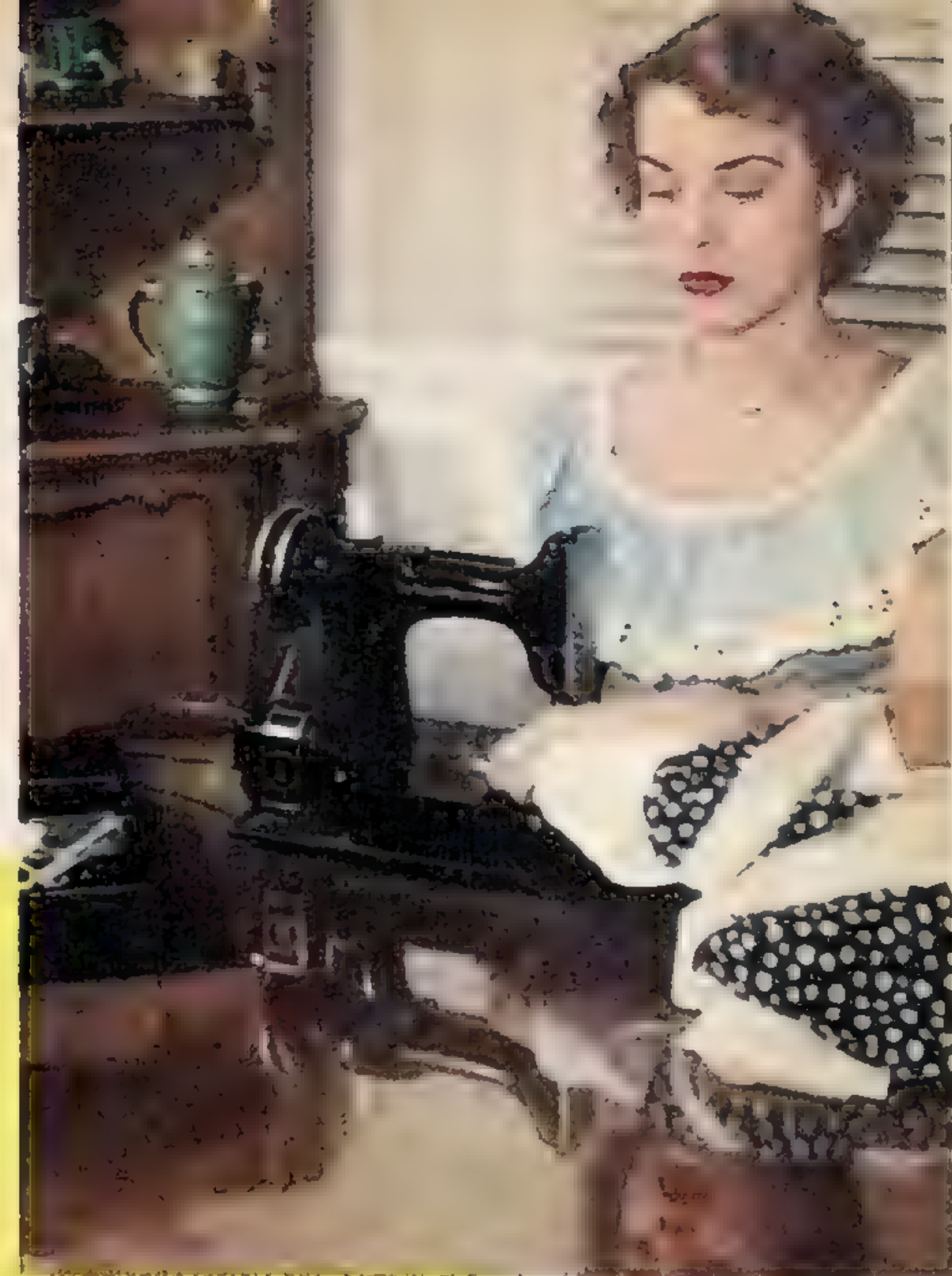
BY ROSALIE WALLACE

Her college-boy dates can't afford the tariff on Sunset Strip. But that's all right with Jean, who hates dancing—would rather go skeet shooting





She's a sleepyhead in the evening, but there's no lull in her daytime hours, for she's a girl with a variety of interests and talents



She learned to sew when she was 8—no fancy prices for her

To Heaven

GREEN-EYED, brown-haired Jean Peters, winner of Photoplay's "Choose Your Star" contest flashed her way into public awareness as the fiery *Catana* in "Captain from Castile."

Catana was Jean's first performance and she was justly and lavishly praised. But when you meet her, you realize it was an even greater performance than the critics acclaimed it. Because that *Catana* abandon is about as much like Jean, off-screen, as so many tons of glass brick.

Her second role, opposite Dana Andrews, in "Deep Waters" is infinitely more characteristic. Deep waters, if you reverse the proverb, run still.

Jean is a "still" girl. Still, meaning quiet. Still, meaning secret.

Wolves who whistle at her succeed only in getting winded—but a "cute fellow" who can play a good game of golf—he's different!



Headed in the right direction, Jean knows where she's going

Jean's verdict on Hollywood: "Excessively normal—"





Jean's dressing room is just a tiny, simply done trailer

Her modest little house has an advantage, it is only a short walk from the studio



Two of Jean's proudest possessions —her iron and washing machine

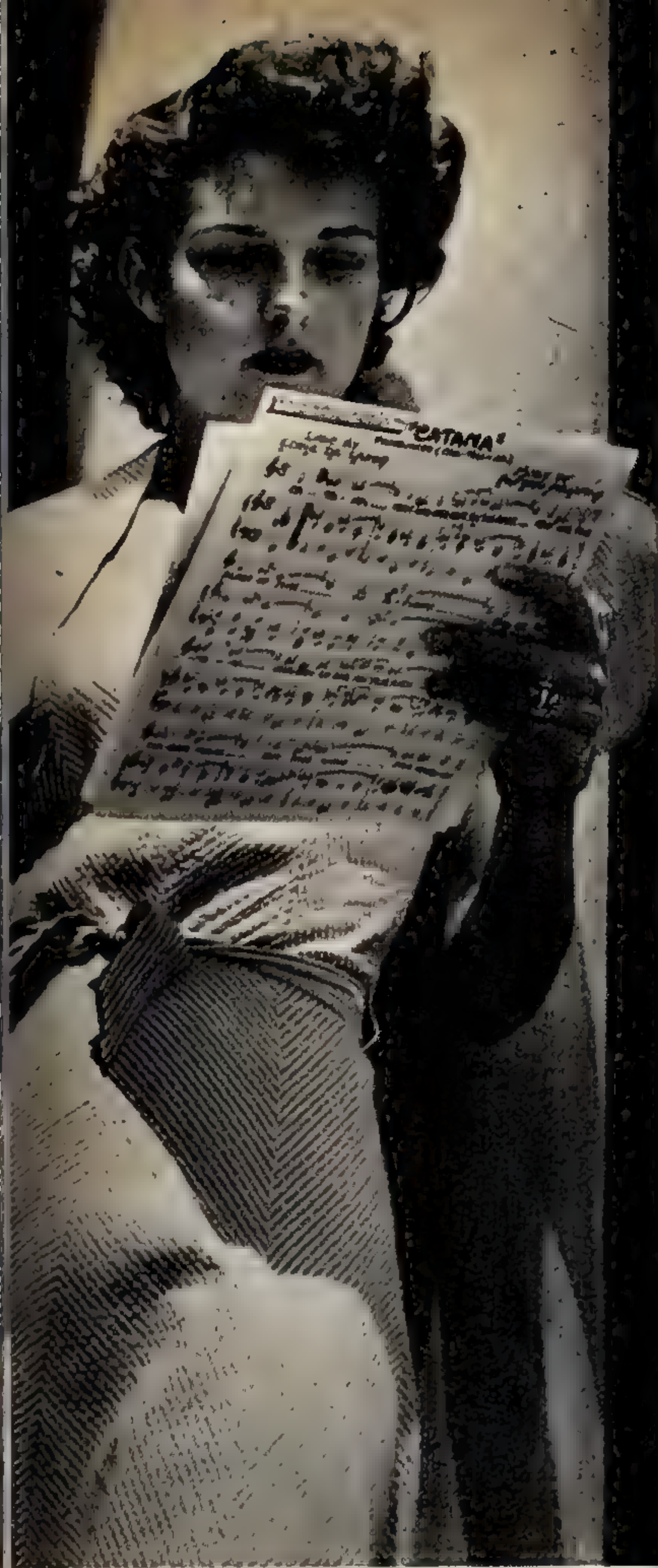
Halfway

Even her beauty, off-screen, while highly visible, is subdued, held in check.

She's wise and cagey, too, outstandingly so for twenty-one. As for instance. She lives in a modest little white house with terrible, rented furniture, within walking distance of her studio, Twentieth Century-Fox. Jean is perfectly aware that the house isn't the best and the furniture pretty bad, but the house was the only one she could find in inflated Hollywood on which the rent did not exceed one-quarter of her monthly income. She studied economics at Ohio State College and the first law of economics is that no more than a quarter of one's income should go for rent. So she pays no more.

Jean Peters is her real name. Elizabeth Jean Peters, but if you are a close friend, you call her Pete. She has been a half-orphan since she was ten, her father having died then. Along with Jean's thirteen-year-old sister, Shirley, Mrs. Peters still lives (*Continued on page 100*)





She loves and understands music, but says she can't sing a note



Energetic "Pete" isn't bothered by weight worries—the only calorie concession she makes: Potatoes

To Heaven



She dates a polo team and loves to bake cakes for hungry collegiates

Portrait of "Pete," who stars with Dana Andrews in "Deep Waters"



PICKNIC

BY KAY MULVEY

Photographs by Fink and Smith

Sweets in the making:
It's easy to fix candied apples
the Doris Day way



A new twist to the old box-lunch idea. Doris adds a note of glamour to the scene with individual baskets

Watermelon, a picnic pick-me-up. Doris keeps it cold in a wet towel, leaves it in the shade until needed



Hammock harmony for the group: Shelley Winters, Bob Stack, Jim Mitchell, Douglas Dick, Doris and June Knight

Shelley gets some Ping-pong pointers from Bob before teaming up for real competition with the others



IN THE PARK

Pack a little imagination into that picnic basket—and these old-fashioned recipes with a modern accent!

DORIS DAY is an old-fashioned miss when it comes to planning a picnic party. There are a thousand and one fancies you can tuck in a basket, but Doris thinks there will be long faces if good old potato salad and fried chicken are not highlights.

Doris remembers how, when she was a little girl, her mother put flour, salt and black pepper in a paper bag, added the cleaned dried pieces of chicken and gave it a good shaking. So that's the way *she* does it. Then she fries it to a golden brown in a good amount of fat in a heavy iron frying pan. After it is brown she covers it and lets it steam a few minutes—there's nothing worse than pink-in-the-middle chicken!

For potato salad, Doris boils potatoes with their skins on, cools, peels and cubes them and adds chopped hard-boiled egg, diced celery and onion, loads of mayonnaise, a little wine vinegar, salad dressing, a little prepared mustard, salt and pepper. She does not go for fancy fixin's such as anchovies, cheese, etc., but uses her imagination in decorating the top with olives, tomatoes, sliced egg, etc. Deviled eggs are another must. Boil fresh eggs for at least 10 minutes, cut in half the long way then mix the yolks with mayonnaise, mustard, salt and pepper and stuff back into the whites. Stick them together with a toothpick.

Doris just loves to fix candied apples and popcorn balls. For 12 apples: Combine 2 cups sugar, $\frac{2}{3}$ cup

light corn sirup, 1 cup water and a pinch of salt. Toss in a cinnamon stick for flavor and boil until the mixture makes a thin thread. Just before dipping the apples, color the sirup a brilliant red, or any other color you fancy. Get skewers from your butcher and stick them through the apples to dip (no burned fingers). Let them harden on wax paper.

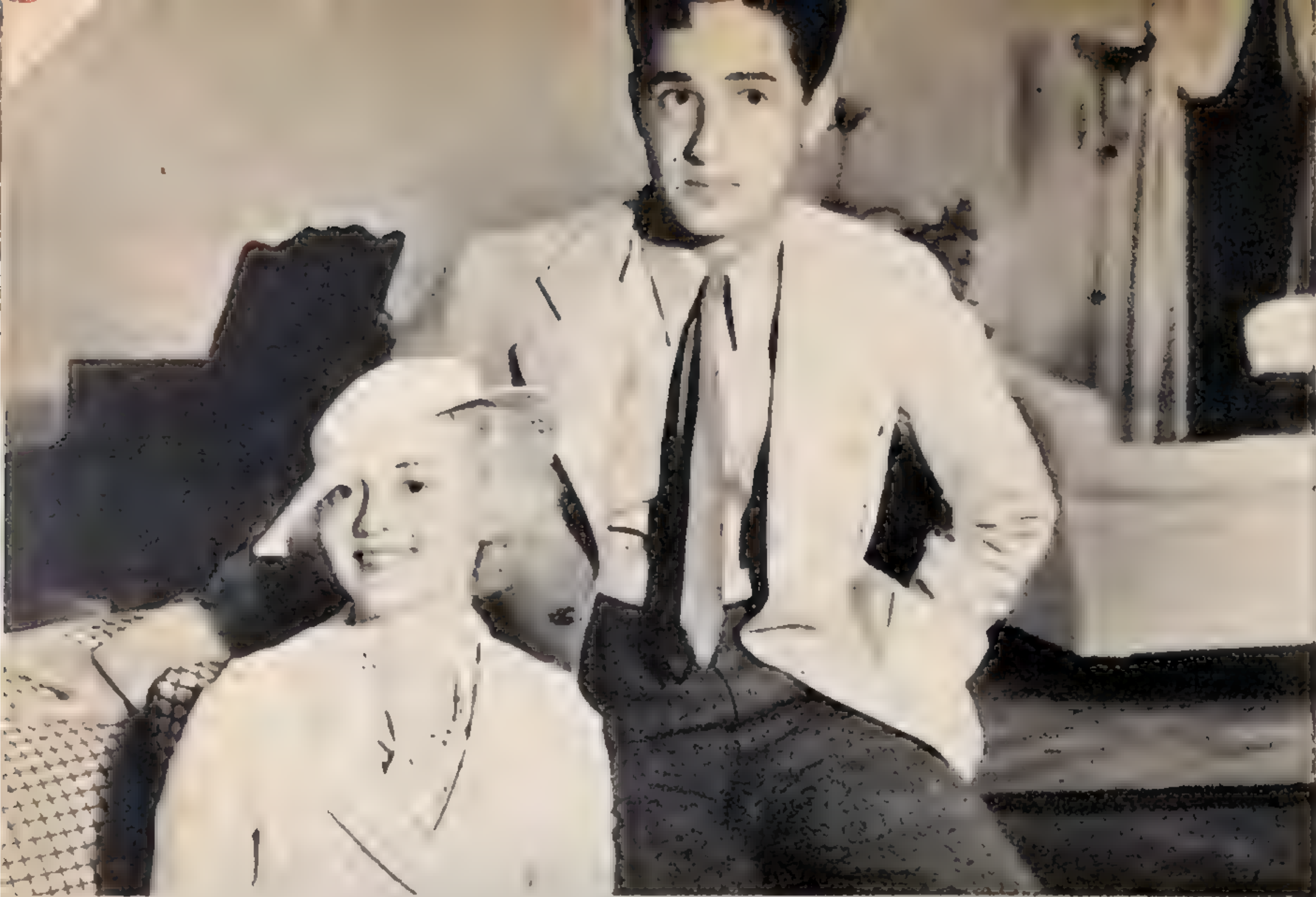
Popcorn balls: Pop the corn first in a popcorn popper or a covered Dutch oven. For sirup: In a heavy saucepan, combine $\frac{2}{3}$ cup molasses, $1\frac{1}{2}$ cup sugar, $\frac{1}{2}$ cup water, 1 tsp. vinegar, a pinch of salt and bring to a boil over low heat. Cook until the sirup makes a hard ball in cold water and, last, stir in 3 tbsp. butter. Put popcorn in a huge bowl and add mixture, stirring with a wooden spoon. Grease hands slightly with butter and press popcorn into balls. (This recipe makes 24 balls.) Roll in wax paper. Yummy!

For sandwiches, Doris uses fresh, squashy bread—cut thin and buttered. Some she leaves unfilled and for others she uses thin slices of cucumber and fresh watercress. These are refreshing and tasty with chicken. She gives the cucumbers and watercress a quick dip in French dressing, and sprinkles with salt and coarse ground black pepper.

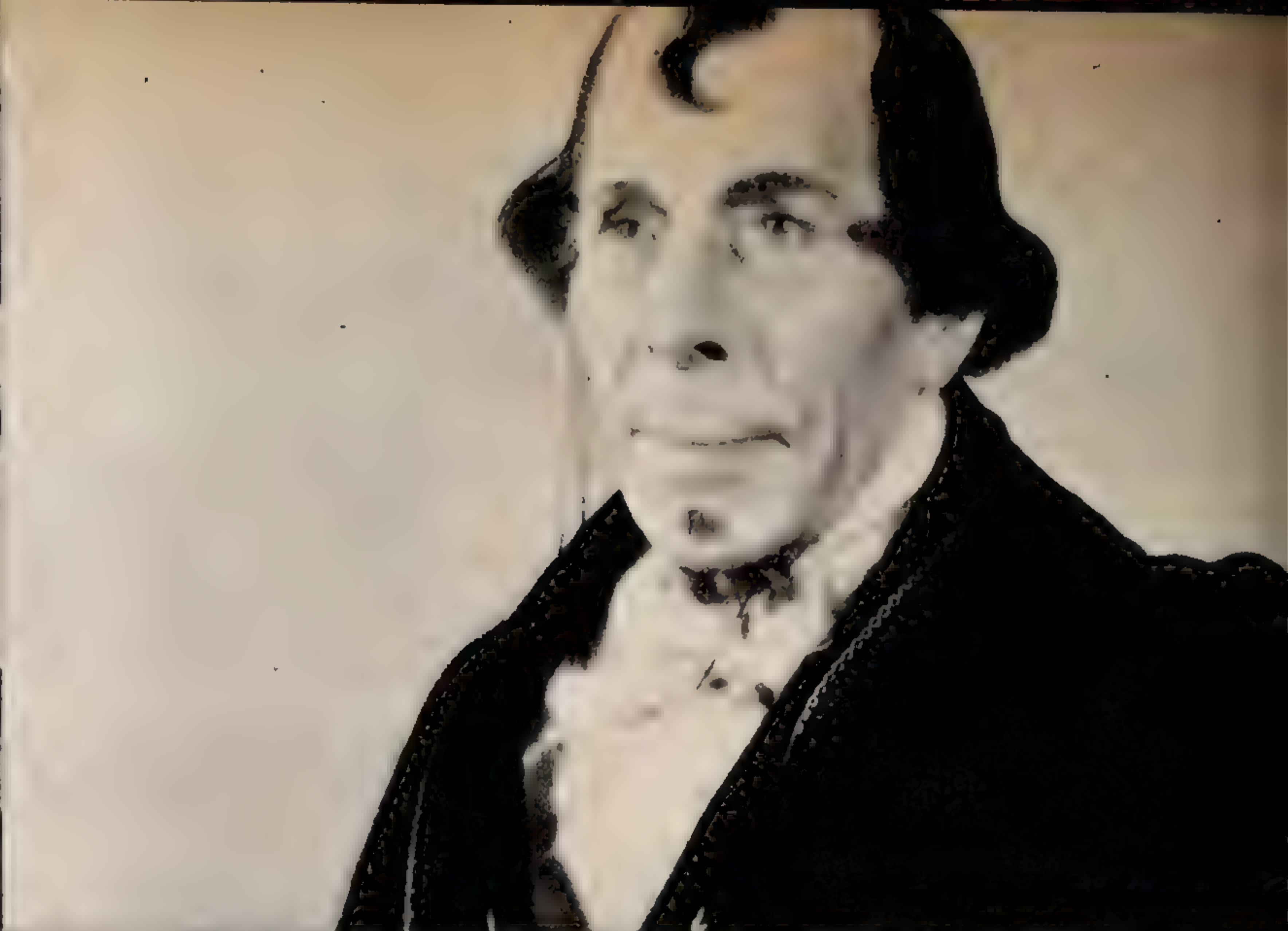
When it comes to cookies, Doris buys icebox rolls and bakes them the day before the picnic. A nice watermelon and all is set for a happy picnic party.

The boys made the fire for the coffee while the girls spread out the food. Douglas Dick couldn't wait for the rest—he just dived right in. Instead of water, Doris filled a canteen with pink lemonade, a little on the sour side





Bette Davis, with first husband Harmon Nelson, was a George Arliss find, said she wouldn't "last" in pictures!



Famous for biographical roles, George Arliss was billed as "Mr."—a treatment that later failed with Paul Muni



Out of the sound and fury in Hollywood emerged the voice of Al Jolson, in first talkie hit, "The Jazz Singer"

A Gay

HISTORY OF HOLLYWOOD

The talkies arrive . . . lives go into tailspins
. . . new careers skyrocket as filmtown
begins its most fabulous chapter

BY RUTH WATERBURY



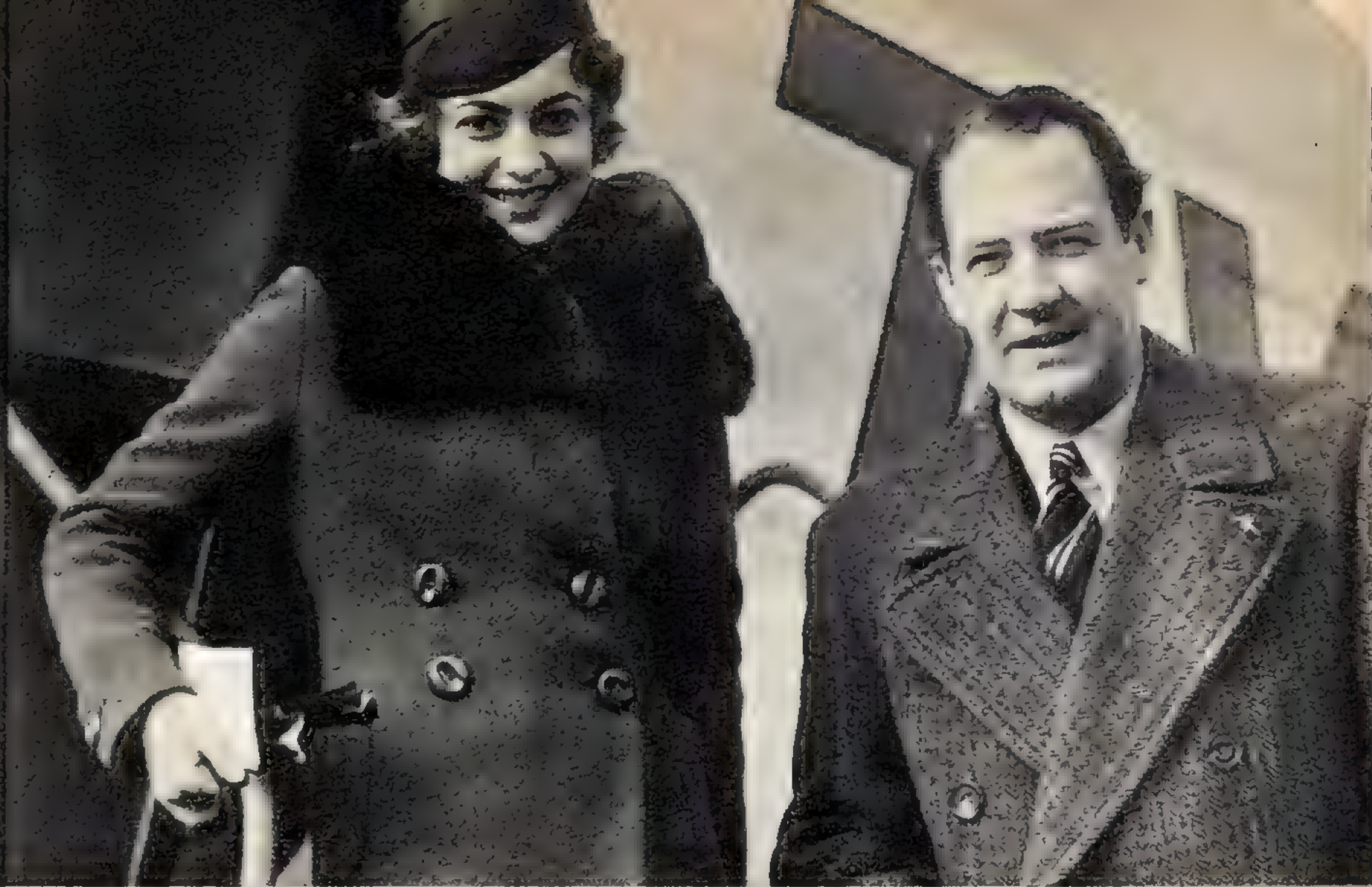
A young crooner, with wife Dixie Lee, arrived to make "The Big Broadcast." His name was "Bing" Crosby



Jean Harlow, with Clark Gable, Richard Barthelmess, electrified world with "platinum" hair, set "oomph" style



A drawling, rope-twirling cowboy appeared on the Hollywood scene—Will Rogers, famous for his homespun wit



Olivia de Havilland and Ian Hunter come to Hollywood for "A Midsummer Night's Dream." Livvy found stardom

THIS story began not too many years ago in an old barn in Los Angeles. From this setting came moving pictures of deathless loves, Keystone comedies and Western thrillers. More and more American audiences were fascinated. The motion picture was on its way to becoming the tremendous world-wide industry it is today. Hollywood was born. In those days as now, the public chose some players for favorites, rejected others. Fortunes were made. Lives were broken. Then came an exciting new development—*sound*. Whereupon Hollywood became more fabulous than ever before . . .

* * *

Part II

The years 1927-1928 saw the big-spending, small-speakeasy era everywhere and Hollywood and its pictures reflected this. On the screen, Clara Bow was the typical flapper. Off screen, Joan Crawford was, and Pickfair



Jennifer Jones and Bob Walker never dreamed Hollywood would mean the parting of the ways for them



Film society rocked when Doug Fairbanks Jr. married Joan Crawford. With her mother at honeymoon train



In 1935 a plump brunette emoted for Swedish cameras. Selznick saw her and Ingrid Bergman came to America



Not young, not beautiful, Mae West was box-office hit—gave Cary Grant his chance

The kid around the lot was pretty—but no one guessed the future of Lana Turner



Marlene Dietrich, with husband Rudi Sieber, daughter Maria, scored in "The Blue Angel." Marlene, a grandmother, comes back in "A Foreign Affair"

rocked to its platinum foundations when she and young Doug became engaged. And then, once again, Hollywood's creativeness took the attention away from its human side. For in October, 1927, "The Jazz Singer" with Al Jolson was released.

The town was never to be the same again. A young millionaire, Howard Hughes, making "Hell's Angels" with a new girl, Jean Harlow, tore the whole production apart to put sound in it. The newly organized Academy of Motion Picture Arts and Sciences, having awarded its first statuette to Janet Gaynor for her exquisite work opposite Charles Farrell, couldn't foresee that entirely new standards of judgment would be required. Janet survived sound, Charlie didn't, Garbo did, Gilbert did not. Crawford and Shearer were triumphant, but other beauties disappeared never to be heard of again.

Along with the elocution teachers, a flood of new names came in to town—Maurice Chevalier, Jeanette MacDonald, Lawrence Tibbett, Paul Whiteman, Ruth Chatterton, Chester Morris, Ann Harding and the vagabond lover-boy, Rudy Vallee, bringing along Alice Faye, a girl madly infatuated with him. There was no reason for anyone to note an item, under Los Angeles vital statistics, in the Spring of 1928, that a daughter, Shirley, had been born to Mr. and Mrs. George Temple. And what with the whole stock market blowing up in October, 1929, who had time to glance at a big-eared, snaggle- (Continued on page 103)

Nobody paid any attention to the extra in this picture—seated, left. But later, in "Dance, Fools, Dance," audiences went wild over bit player Clark Gable





In 1934 a dimpled tot appeared in "Little Miss Marker." Everybody tried to cash in with child stars—but Shirley Temple was tops

A Gay HISTORY OF HOLLYWOOD

Expectations were too high for Paul Muni, who zoomed to instant success in biographical films like "The Life of Emil Zola"



Plump Judy Garland had a variety of talents which brought success—but not enduring happiness

Like Judy, Deanna Durbin's debut was influenced by Shirley. She never equalled her early triumphs





Copy kittens: Candice and Lindsay Hutton's beds are miniatures of mother's

tar in your home

Hollywood's nurseries set many themes

for decorating lullaby-land

A

T Hollywood parties today, there is so much chatter about babies, I sometimes feel that nobody talks anything but Pabulum. It is very interesting, thinking back to the days when no star mentioned matrimony—let alone motherhood—to realize that today a Hollywood house not blessed with at least two children is pretty hard to find.

Four children is getting to be par for cinema households, whether the youngsters came as bundles from heaven or from adoption centers. The five Farrows; the four Crosbys; the four Crawfords; the four daughters of Joan Bennett are typical.

The fact that these babes in the Hollywoods are born with platinum spoons in their mouths and grow up against the most beautiful backgrounds in the world, makes their surroundings too elaborate for practical purposes (Continued on page 116)



Lola's coloring decided Linda Darnell's choice of nursery decoration



Lindsay Hutton's wardrobe faces sister Candy's



Joan Bennett's nursery has "young" ideas



The dainty setting for Joan's Shelley is more practical than it seems



by that famous
Hollywood director
and decorator
mitch leisen

THE HOLLYWOOD SCENE

... finds the "little black dress" turning every color—and Grandma's dolman sleeves, shawls and antique jewelry becoming the lady of today



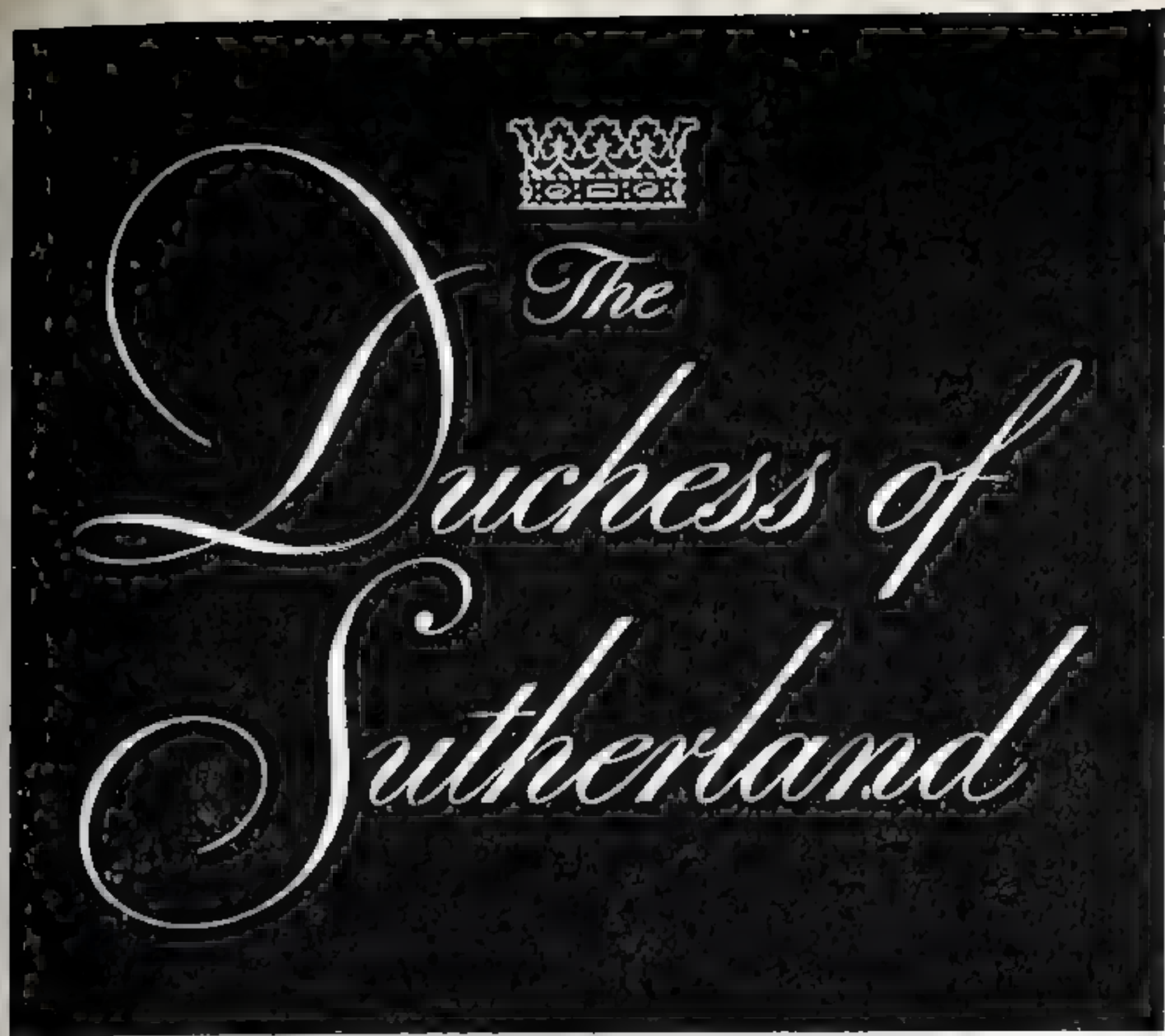
by *Photoplay's*
Reporter-
about-town
edith gwynn

Sophisticated simplicity: Wanda's darker-than-Kelly crepe dress has dolman sleeves and princess lines



Wanda Hendrix's Italy-bound wardrobe included this aqua jersey, smartly accented with tan stripes

WHEN cute little Wanda Hendrix (her engagement to Audie Murphy is official now) sailed for Italy to play opposite Tyrone Power in "Prince of Foxes," she took along a complete wardrobe that would be the delight of any girl anywhere. And she was so proud of the fact that every stitch was made in California. Besides the costumes that famed designer Edith Head whipped up for her, several leading California manufacturers (knowing that Wanda is not a rich girl and how much this trip meant to her) co-operated to the extent of giving her special prices on a lot of things. One of her ensembles was a dolman sleeved princess dress of green (darker than Kelly) crepe, with a tiny felt hat of the same green trimmed with a bit of shocking pink—a little flat-crowned, small brimmed job. Over the dress went a matching green wool coat with full, comfortable sleeves, and fashioned in a manner not too tailored nor too dressy so that it can be worn over many things. Wanda's gloves, shoes and bag for this costume were (Continued on page 83)



Her *Inner Self* glows through her *Lovely Face*

Wherever she goes, she brings loveliness with her, fun and joyousness and friendliness. You can *see* in her face what a delightful-to-be-with person she is.

Your face is speaking for you to everyone who sees you. It is the *You* that others see first—the outgoing expression of your inner self. Nothing about you has more lovely possibilities—or responds more gratefully to your loving attention.



The Duchess' complexion is glowing—clear and soft with perfect grooming

She uses Pond's! "I don't know a better face cream in the world," the beautiful Duchess says



Pond's is used by more women than any other face cream. Get yourself a big jar of snowy-soft Pond's—today!

YOU are responsible for what your *face* gives out to the world—the way it reveals the Inner You to others. *Be exacting*, then, in the way you care for it. *Always* at bedtime (for day cleansings, too) do this Pond's "Outside-Inside" Face Treatment:

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This will soften and sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second Pond's creaming. This rinses off last traces of dirt, leaves skin lubricated, *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

This "Outside-Inside" Face Treatment with Pond's literally works on both sides of your skin. *From the Outside*—Pond's Cold Cream wraps around surface dirt and make-up as you massage—sweeps them cleanly away as you tissue off. *From the Inside*—every step quickens beauty-giving circulation.

It's *not vanity* to develop the beauty of your face. When you look lovely it does something special and happy *to you*, and to everyone who sees you. It brings the real Inner You closer to others.

At last! a shampoo made especially for you who do your hair at home!



- **Makes home permanents "take" better!**

Shasta-washed hair "takes" a better permanent. Even a fresh new wave looks softer and more natural the very first day. Soaping your hair with the most *expensive creams or liquids* won't give you Shasta's perfect results!

- **Makes pin-curls comb out softer!**

Your pin-curls comb out softer—your hair stays lovely all day long. Shasta gives you better results than any soap shampoo. You'll see that Shasta is made especially for girls who do their hair at home!

Shasta leaves your hair more lustrous, easier to manage!

Notice how much more lustrous and manageable Shasta leaves your hair. See the brilliant highlights and silky softness. Tonight, Shasta-shampoo your hair!



Procter & Gamble's new beauty miracle! Not a soap . . . Leaves no dulling film!

The True Story of My Sister

(Continued from page 32) crying. Something terrible must have happened." I took the phone from Diane. Mother told me again and Diane Carole was standing right there. Diane Carole is my ten-year-old girl, Carole's namesake and pal. She heard it all. Yet she said nothing to the other three children. She gave me a chance to tell them in my own way later.

NEARLY all of Hollywood knew only the mask of my sister, Carole Landis, as a gay golden girl with a wealth of beauty, a warmth of personality and a constant smile.

But behind her "mask," beautiful as it was, lay an entire stranger to the town she called "home." So many misinterpretations, so many outright lies regarding Carole's "real life" have been presented that I am glad to have the opportunity to tell of the Carole that my mother and I, my children and her few real intimates knew. Memories are difficult to present in regular order, since one recollection of someone you love inspires a dozen more. But I shall try to recall a few of the things that were Carole.

The last time I saw Carole alive was on Easter Saturday when our whole family was together at her place. Mother was there and my brother Lawrence, his wife Helen and their two children, my husband Walt (or Babe as everyone calls him) and our four children. We spent a long lazy day, talking, reminiscing, eating and playing with the children. Carole, as always, repeated her desire to adopt one of my "too many." She used to refer enviously—in fun—to my having so many children.

My earliest memories of Carole are a confused montage of very early days in San Diego when we used to climb high fences and blow bubbles and play with dolls. Carole's doll was always dressed smarter and more attractively than mine. She had a flair, even then. Dad was in the service at that time, before he and mother separated.

Later, we moved north—Mother, our two older brothers, Carole and myself. Only remotely do I remember the death of the younger boy. Carole and I missed him, of course, and realized the suffering which my mother and brother felt.

Carole was a gay, happy kid. In the room which she and I shared, she had her little altar with Madonna and crucifixes in one corner. We were baptized in the Catholic faith. Then, the rest of the walls were covered with pictures she cut from movie magazines. Her favorite stars were Kay Francis and Mary Astor. One entire wall was devoted to them!

She had a little "saying" that expressed her eventual way of life. It was "Pass the good deed along." As she did. Whatever she received from life in the way of happiness or worldly goods, she shared wholly. Not only financial help when it was needed; her generosity of spirit also was prodigious. Her care of my Mother through all the years since she first went into pictures, has been heart-warming.

Perhaps Carole's philosophy took form in her childhood, since in our house we worked together.

I remember one week Carole got her pair of shoes. Next week it was my turn. But Carole had seen another pair she was crazy for, for some special event. Mother had to explain that (Continued on page 72)

Turn to page 79 for
Photoplay Fashions in Color

9 out of 10 Screen Stars are Lux Girls!

"My Lux Soap facials
bring quick new Loveliness!"

says Myrna Loy

HERE's a proved complexion care! In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions became lovelier in a short time!

"Smooth the fragrant lather well in," says Myrna Loy. "Rinse with warm water, then cold. As you pat with a soft towel to dry, skin takes on fresh new beauty!"

Don't let neglect cheat you of romance. Take Hollywood's tip. See what this gentle beauty care will do for you!



Another
fine product of
Lever Brothers
Company

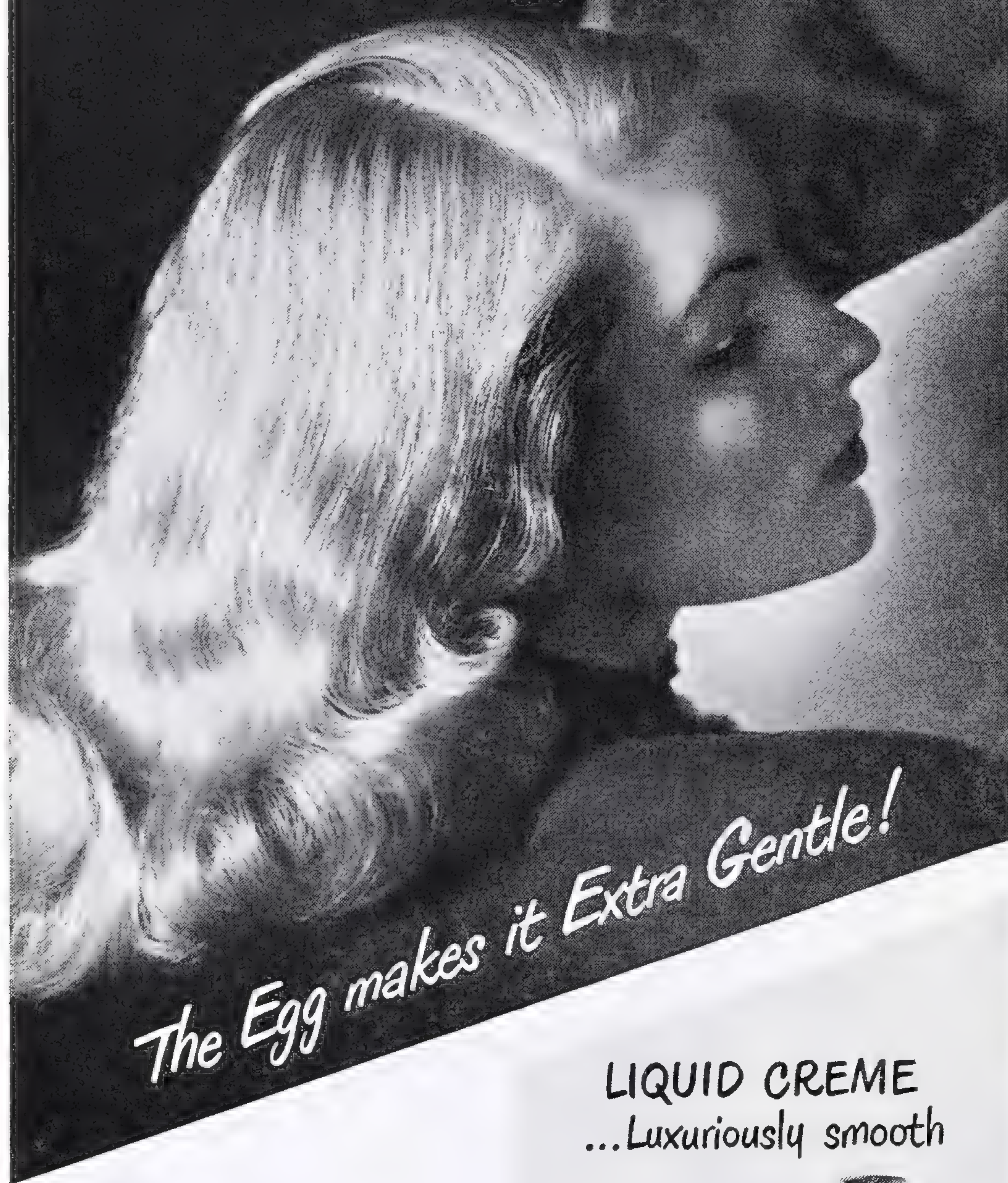
Myrna Loy

Star of
Republic Pictures'

"THE RED PONY"

New "LOVELIGHTS"
romantic "LOVELIGHTS"...
in your hair!

Richard Hudnut enriched creme SHAMPOO



The Egg makes it Extra Gentle!

IT'S so soothing, so caressing... this *new kind* of shampoo. The reason? A little *powdered egg*! Yes, and Richard Hudnut Shampoo brings out all the "lovelights," the glorious *natural* sheen of your hair! Be sure to try this *luxury* shampoo, created especially for patrons of Hudnut's exclusive Fifth Avenue Salon... and for you!

*A New Kind of Hair Beauty from
a World-Famous Cosmetic House*

LIQUID CREME
...Luxuriously smooth

Not a dulling, drying soap. Contains no wax or paste. Richard Hudnut Shampoo is a sm-o-o-o-th liquid creme. Beauty-bathes hair to "love-lighted" perfection. Rinses out quickly, leaving hair easy to manage, free of loose dandruff. At drug and department stores.



(Continued from page 70) she already had her quota till her turn came again. We were in modest circumstances and Mother couldn't afford to buy two pair that week.

Outwardly there was no sign that Carole was disappointed. She took it with good grace. If Carole was unhappy, she kept it hidden behind that smile.

So, she took this with a smile. But on the way home, we started thinking how much she wanted those shoes. I looked at Mother, Mother looked at Carole, Carole looked at me. We started to grin. Just turned around and exchanged mine for hers. Because I knew that another time, it might be something I'd want very much and Carole would give up her share for me, as she had done before.

SHE never bore a grudge, and was never petty. And I don't believe she ever hurt anyone knowingly. When we were kids, she often took the blame for things she hadn't done. It hurt her less to be punished, than to see someone she loved hurt.

Early, she arrived at the realization that what one person had done, another could do—that if you worked and strove and studied, you could attain anything you really wanted. She went after and fought for things *she* wanted. When she achieved them, she enjoyed them more because they were hard won.

I never saw such a happy girl as Carole was the night of the premiere in San Diego of her first picture, "1,000,000 B. C." In it she starred with Vic Mature. She was on her way at last, after years of study, night club singing, bit parts, training, waiting.

I lacked the drive and self-assurance which she had. But I remember so well when I came to Hollywood to visit her, she gave me some advice which helped me all the rest of my life.

The first day she took me on the set and started introducing me around as her 'baby sister,' even though I was older. But I suppose in experience she was older than I. Meeting the celebrities, I was scared. She saw what had happened to me. She took me to the dressing room and said, "Look, Dottie! Relax! There's no reason to be overwhelmed. They're only *people*! One person is the same as another—never forget that. And the bigger they are, honey, the more genuine and just average folks they are." It was a lesson I have always been grateful for.

Carole was very curious as a child. She wanted to know the whys of everything. Perhaps this (Continued on page 74)

"IT'S A PEEK INTO PRIVATE LIVES..."

... So writes one listener about the "realness" ... the true-to-life quality ... of the daily dramas on "My True Story" Radio Program, prepared in cooperation with the editors of True Story magazine.

Listen to radio's *greatest* morning show Monday through Friday mornings and you'll understand why so many thousands of women say "This is *genuine*! This is *real* life!" You'll be fascinated.

Tune in

"MY TRUE STORY"

AMERICAN BROADCASTING
STATIONS



This is the brand new, beautiful Duo-Therm Sheraton-style upright heater with fine period furniture styling and exclusive duo-tone mahogany finish.

Save up to 25% on fuel oil with a Duo-Therm heater with Power-air!

When you can have substantial fuel oil savings, clean, workless heat *and* fine period furniture styling—why accept less in a heater for *your* home?

But remember: you get all three *only* in a Duo-Therm heater!

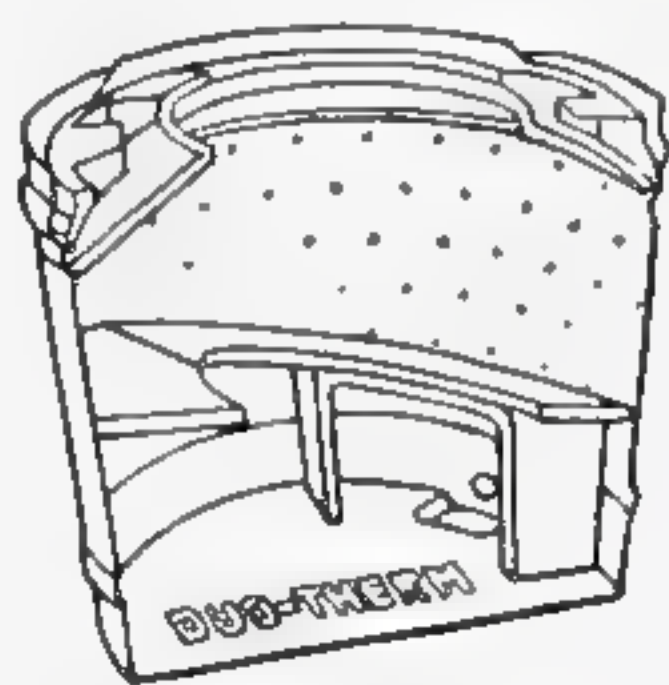
**Power-Air saves up to
1 gallon of oil out of every 4!**

Make no mistake: only Duo-Therm heaters have this revolutionary Blower. And tests made by an independent authority in a cold Northern climate *prove* beyond a shadow of a doubt that Duo-Therm with Power-Air actually *saves up to 25% on fuel oil!* (This saving by itself can pay for your new Duo-Therm heater!)

Because it is a Blower—not a fan—Power-Air gets heat into hard-to-heat corners, too . . . keeps floors much warmer . . . gives you much more heat and comfort at the living level.

Exclusive Burner saves fuel oil, too
Yes, in addition to Power-Air fuel savings, you enjoy real fuel economy with this exclusive Duo-Therm Burner.

It mixes air and oil in 6 stages (another Duo-Therm exclusive) for clean, efficient operation from low pilot to highest flame—*thus gets more heat from every drop of oil you burn.*



The full-bodied, mushroom type Duo-Therm flame floats in the tough, lightweight steel heat chamber . . . hugs the chamber walls to transfer more heat to your home quicker. There's nothing to wear out because there are no moving parts. And it's absolutely silent!

**You beautify your home
as you heat it**

Duo-Therm heaters—and *only* Duo-Therms—are styled like fine period

furniture to add beauty to a room. Only Duo-Therm gives you its newly developed duo-tone mahogany heater finish, too—so beautiful, so practical!

And when you own a Duo-Therm you enjoy all the comforts of heat with none of the work. On the first cool day, light your Duo-Therm—then sit back and relax. You can tend the fire all winter by turning a simple dial.

You can enjoy Duo-Therm's clean, effortless heat in any one of a wide choice of models. For Duo-Therm makes a heater for practically every purse and purpose.

Free, fact-packed 12-page catalog

It shows all Duo-Therm models in full color, real room settings . . . gives you all the shopping facts you'll want to invest wisely in a heater. Send for your free copy now. In the meantime, visit your local Duo-Therm dealer and inspect the complete Duo-Therm line.

MORE THAN A MILLION SATISFIED USERS!

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ALWAYS THE LEADER...



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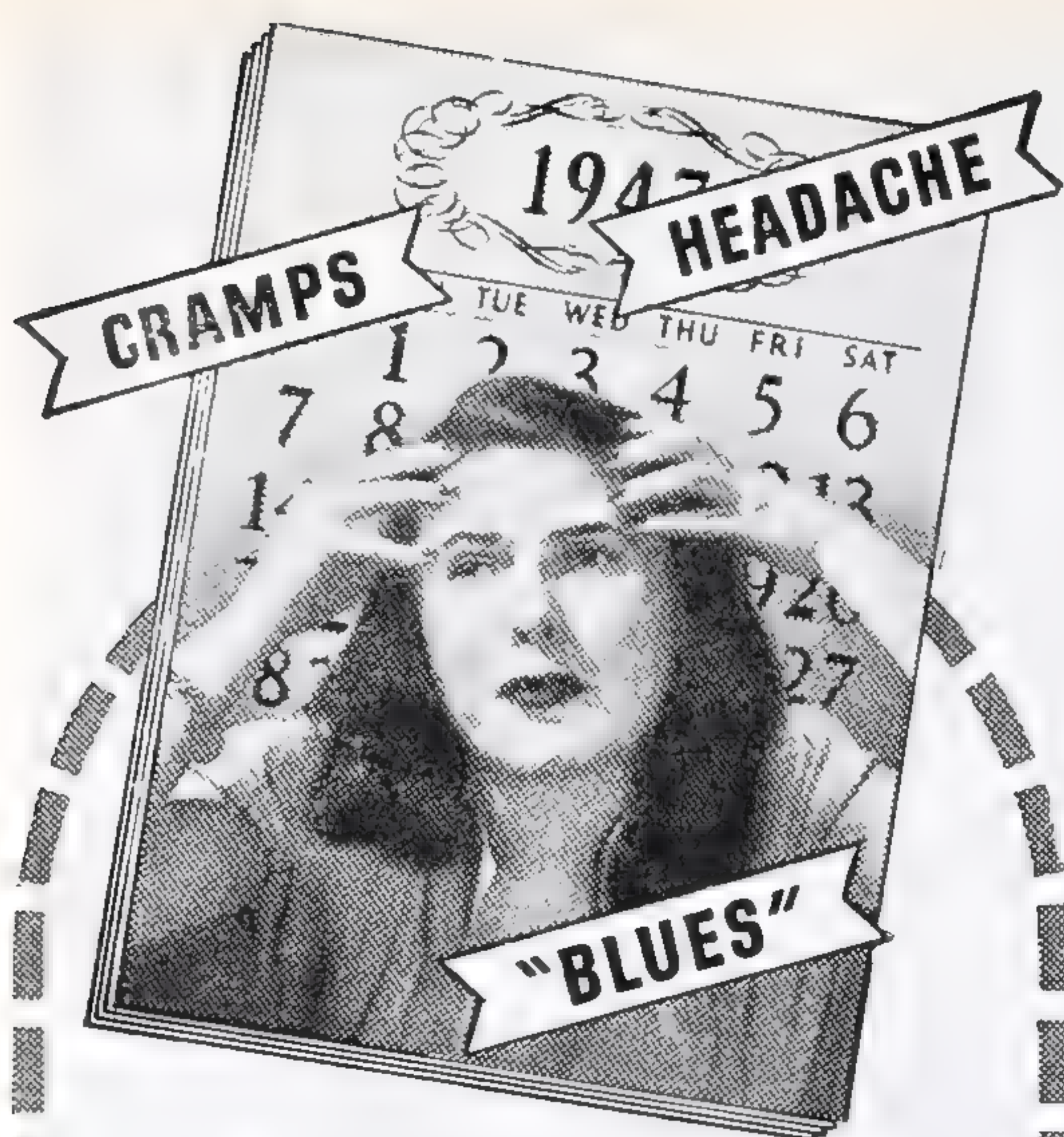
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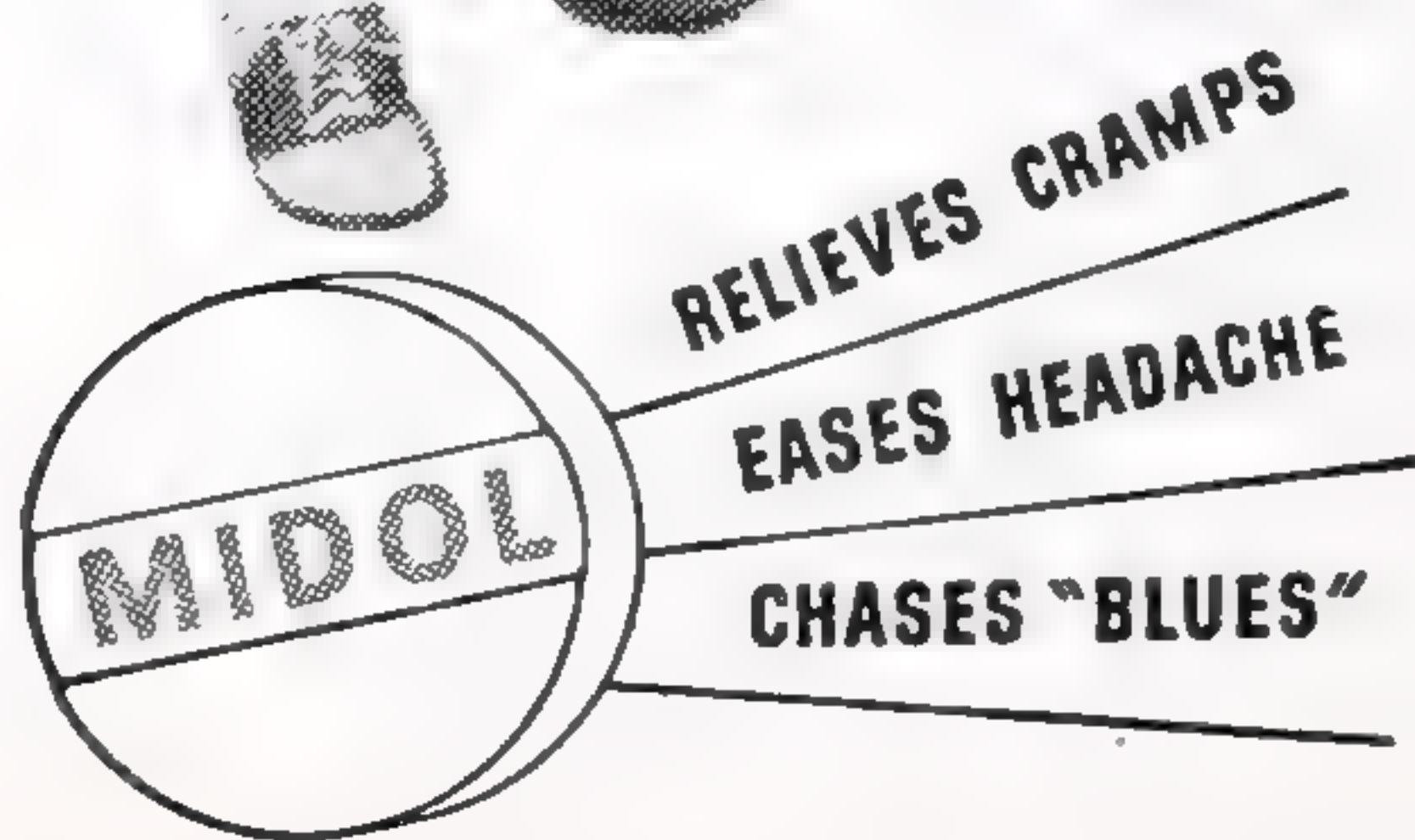


"BLUE" DAYS
CAN BE
BRIGHT DAYS

MIDOL

RELIEVES FUNCTIONAL
PERIODIC PAIN
CRAMPS-HEADACHE-"BLUES"

"What a Difference
Midol Makes"



(Continued from page 72) explains many things in her life—the later incessant driving, studying, searching.

KNOWLEDGE was a fetish with her. Perhaps it was a lack of education she tried to compensate for. She never finished high school. She left home and went into a night club, as a singer.

When we went through her things after her death, we found notebooks which she had kept from night school courses she took when she first came to Hollywood to try to 'crash' the movies. A variety of subjects—several languages. Spanish and French were two favorite studies. Early in her career she crammed singing, diction, piano and ballet into her full schedule. As she matured, she felt her way into deeper subjects, too—psychology, philosophy, economics, both studying alone and taking courses. These were things that even we did not know until we found her carefully kept notes.

I guess Carole was far more religious than anyone knew, even the family. She had kept her medals, her wallet, her novenas from childhood. And when we looked through her favorite books, the ones she read and reread, particularly those she kept on the shelves beside her bed, we found that she had used prayers as book-marks to mark the favorite passages.

She always wore a little cross which Diana Lewis (Bill Powell's wife) gave her. She never took it off.

Not that the 'other' Carole was all serious. It was her own fund of joy that she shared with those who knew and loved her. She loved people and she liked parties. But she preferred home parties. When Mother and she lived in an apartment, they had only very small gatherings. When they got the big house out toward the beach, then Carole had gayer, larger parties. But not the usual Hollywood crush where a couple of hundred people stand around and gabble. Her parties included interesting people who had something to say, and said it amusingly.

Out at our own beach house where she visited often, we had lively discussions on subjects ranging from politics to child raising. My husband, Walter, and she both loved to talk. And so when we visited at Carole's beach home in Santa Monica we would talk all night sometimes. Mother could never get us to bed. Usually we'd branch into current topics, controversial subjects—and *always* wind up with a discussion over child raising. She had *definite* ideas on the subject. "Definitely *no* spanking!" was one. But she was particular about good manners in children.

One of Carole's most interesting personality facets, I think, was her love of beauty, which projected itself in her love of beautiful and dramatic clothes. Even when she was a small child, she had the gift of sewing. Her dolls were the best dressed on the block.

I remember once there was to be a party the next night. We were in Junior High School. Mother had a large piece of black satin material she had been saving for something. I saw Carole rummaging around in Mother's sewing basket, bringing out the satin. She laid it out on the floor, took a pair of scissors, and started cutting it. "You're going to ruin it!" I said, horrified.

"No," she said. "Wait and see."

"But you haven't a pattern or anything!" I warned.

"I don't need one," she grinned. "I have an *idea*. You just watch!" And sure enough, without pattern or directions—just with her own 'idea', she worked on it and next day, she wore a beautiful new dress to the party.

One of her favorite pastimes was redecorating her house or apartment.

She would plan the color scheme, make the drapes and slip covers and even the lamp shades. In her home now, where Mother is still staying, the front room is in shades of gray and red. Her clothes, too, bore her particular dramatic touch, since she altered slightly nearly every dress she bought, to adapt it to her own personality. She loved to make hats, too.

One of the loveliest dresses she ever had was the last one she bought. She had it made in Paris, following most of her own ideas. We have a picture of her in it, taken with her French poodle, Gina. It is typical of her taste in clothes.

I was glad she saw Paris. All her life, even as a small child, she had a burning desire to go there. Somehow in all her travels, she never had managed to visit it. When she was returning home from an English tour during the war, she wrote "—I passed by the shore, but we could not stop and go there (meaning Paris). I just wanted to jump overboard and swim there. I have so longed to see it. Someday . . ."

Her 'someday' came. Not long before her death, she was asked by the Army to fly over for a special personal appearance. Joyfully she accepted, flying to Paris and back and realizing an ambition of her own through doing something for others.

Strangers might think I would have felt some jealousy for Carole and her so-called 'glamorous' life. But if there were any small feeling of that sort, it was on Carole's part. Despite all the adulation, the thing she longed for most, she did not attain—children.

I wouldn't have changed my life for hers for anything. She worked much too hard and though she attained much, she never achieved the love of the *right* man and children of their own. She talked of adopting children, even as she kept hoping she could have one of her own.

When Diane Carole was born, I actually believe Carole was more anxious than I. She was in New York doing a stage play. But she cancelled her run in time for Diane's birth and flew home to pace the hospital corridor with Walt until she was sure everything was all right.

From the first, she was wild about Diane and it was mutual. Naturally, we named the 'Carole' part of the name after her. Carole expressed the wish many times that she could adopt Diane. Actually, every time I had a new baby, she'd say exasperatedly, "Now, *this* one, Dorothy! Surely you can spare me this one!" Half serious, half in jest.

As ours grew up, she spent a great deal of time with them. Often she would keep Diane with her in Hollywood for weeks. In the daytime, Diane would go to the studio with her and wait in Carole's dressing room while she worked. Diane was only two-and-a-half years old when Carole made "Cadet Girl" and that's when she started going to the studio.

She took Diane on personal appearances too. Diane looks so much like her that when she first started taking her to the studio, everyone was sure she was really Carole's child whom Carole had had secretly. Diane is like Carole in more ways than her appearance, too. The same desires, the dramatic flair. I can see the similarity in her everyday life, in the things she wants and says, in the way she acts.

Carole loved to bring Diane pretty clothes and she always brought me colognes, perfumes and things I didn't buy for myself. The only thing she ever asked of us were pictures of me and the children. This Christmas we gave her all the children's pictures. Diane Carole, who is ten now, has the place of honor in the living room. My others are Walter, eight, Sharon (Carole's nickname for her is Pookie), four-and-a-half and little Bill, who is a year old.

WHEN she married Horace Schmidlapp, despite what people thought—for as I said, most of them judged the real Carole by the superficial mask of Carole Landis, the *Star*—I was happy. He was more of her type than any other man she ever had known. He liked sports, as she did. He liked to stay home, to read, and study, as she did.

And just after she married Horace, she confided to Mother's lifelong friend, Ruth Powers, after I'd had little Bill, "Pray for me, Ruthie! Maybe by this time next year I'll have a little one to hold in my arms!"

I don't quite know why Carole did not find the happiness in marriage that she sought. Perhaps it was just that, though she sought earnestly, she never found the right man. Her very early marriage to Irving Wheeler, while she was still at home and before she had gone into the entertainment world, was just a "kid" impulse. She was only fifteen, just a baby. He sort of swept her off her feet. It was not a real marriage, actually.

She left home within a year after that, to go to San Francisco and start singing in night clubs there. It was while she was there that she got her contract offer for Hollywood and went South. She was still under age and Mother, of course, had to give her consent and sign the contract. Carole came home so gay and triumphant. And we were all so wonderfully happy for her. Because one of our "corporation" had made good, it was as if each of us had had a personal triumph.

She signed her first contract for \$50 a week. It seemed like tremendous money then. While she was home, with Mother's help she worked out a little budget which she carried around in a little book. She kept track of every expense, every soda, every stamp!

Her marriages to Willis Hunt and Tommy Wallace—I don't quite know why she didn't find in these the happiness she sought. Willis she married at an early, unsettled time in her career. With Tommy, it was one of those wartime things. They scarcely knew each other. They were married in England while she was on tour. Tommy was a wonderful fellow. We liked him very much, Mother and I. I think the reason that it didn't work out was that they weren't together enough to learn to know each other. He was flying over Germany most of the time and she was touring. Tommy had gone into the RAF before we went into the war. Then he changed over to the U.S. Army when we went in. They never had an opportunity to have much time together.

CAROLE always had been very healthy and strong. Then on her long, arduous tour of the various South Pacific bases, she contracted severe malaria. On personal appearance tours in the States when she returned, Mother often had to go along to care for her. She would take paregoric in warm water to kill the pain while she made her appearance.

Once in Boston on a series of hospital shows, she had a severe attack. While she was on stage, the mike started weaving as she held it. They didn't know what was the matter. They got her off stage and took her into the office. She went to bed on the couch and stayed there between appearances. It was the same when she was on personal appearance with the picture, "Wilson." She did her part of the performance and then went to bed between stints on the stage. She kept her show going in order not to let anyone down. Perhaps this was one of Carole's greatest faults, if it can be called a fault. She gave so much of herself so unsparingly that when finally she needed great strength it had gone to others.

Hold it, Butch! Ladies Present



It's a safe guess all Butch needs is a 'change' . . . from itchy, half-clean clothes to things that are washed completely clean and sweet . . . *with Fels-Naptha Soap.*

This extra gentle laundry soap—an exclusive blend of mild, golden soap and active naptha—gets out every stain, every source of irritation. Leaves dainty garments soothingly soft and white.

Like other modern mothers, you'll find Fels-Naptha the perfect soap for doing a 'baby wash' cleaner *and quicker!*



GOLDEN BAR OR GOLDEN CHIPS

Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"



MADE IN PHILA.
BY FELS & CO.

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GOOD-BYE—

hot binding belts,
sticky, chafing pads,
finger-pricking pins.

Good-bye and good riddance!

You're free...
you've found Meds!

the tampon designed
by a doctor,
made by Modess.

Clean comfort—
cool peace of mind—
all set to go places,
do things...
any day, any time!

... that's you!
... that's any woman who
wears Meds.

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Regular... light blue box
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Acceptable for advertising in the
Journal of the American Medical Ass'n

The Modess tampon



If mother and I had lived far away from Carole and had not known her well, we still would have learned the kind of person she was behind the 'mask,' by the thousands of incredibly beautiful letters that came in our mail after the tragedy. I never realized so many sincere sentiments of love, gratitude and admiration could be expressed over one human being. Letters from all parts of the world, told how Carole had helped people—most of them complete strangers to us.

We still talk of Carole as if she were here. I told Mother the other day, "Carole doesn't seem dead to us. She isn't. She is in everything we see." She was so lovely, and people as fine as she do not completely die. They live on in the lives of the people they have touched and influenced and helped. So Carole's memory lives in the lives of the thousands she knew. I lie awake and think of things even now. She always found what was good in people, and what their potential assets were. She told me, "You should write, Dorothy." I plan to try to do just that, because she found in me and expressed, a secret wish I have always had.

She touched our lives more than most, of course, but so many others won't forget her—others like Peggy, her stand-in, whom Carole met as a fan on a personal appearance tour in Chicago. Later Peggy came to Hollywood and saw Carole when she needed help. Carole took her in, got her her Screen Guild card, and gave her a job as a stand-in when she needed it desperately. She lived with Mother and Carole for three months, until she was able to go on her own.

Others like Carole's little Western Union boy who always delivered her telegrams and was so ecstatic when Carole spotted him and recognized him in the South Pacific. He was in the medical department in the service. She gave him a warm greeting and brought for a moment a spot of home to a lonely guy.

Others—like her close women friends—Florence Wasson, Margaret Roach, Mitzi Mayfair and Martha Raye. The last two knew Carole under the most trying conditions of tours in war time—their famous African and European tours. And they loved and respected her as she loved them.

Like the hundreds of anonymous needy girls she helped through her favorite charity.

Even her devoted dogs—Dippy, the Great Dane and Gina, the French poodle. They loved her and they miss her. Dippy still moons around forlornly, searching for Carole.

Carole was also very fond of her cat, Miss C., a Siamese she had had quite awhile. There was a lot of comment about a note Carole left at the last (which incidentally we did not see) to the effect that she wanted the maid to take Miss C. to the veterinary and have her foot checked. Miss C. picked up stickers in her paws around the place. But Mother checked and found her feet were all right. Carole never could stand to see an animal neglected, mistreated or in discomfort. It was so like her that at the very last, she thought of the welfare of her pet.

For me, there are no words left to describe and express all the wonderful things that Carole was to us and to countless people. But as my husband reminds me, we should not grieve too much. In the first place, Carole would not want us to. In the second place, Carole lived a full life. She met so many people and was loved by so many. She did more, saw more, experienced more and learned more in her few, wonderful, generous years than most people ever know or experience in a life three times as long.

But we miss her so.

THE END

SHAMPOO

*without
water*



NEW DRY WAY TAKES ONLY 10 minutes

Everybody loves the fragrant way Minipoo restores sheen, retains wave! The handy mitt applicator makes it quick and easy to use—no soap, water or drying! Minipoo removes oil, dirt, unpleasant hair odors!

IDEAL DURING COLDS



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THE QUICK DRY SHAMPOO

30 Shampoos and handy Mitt in each package

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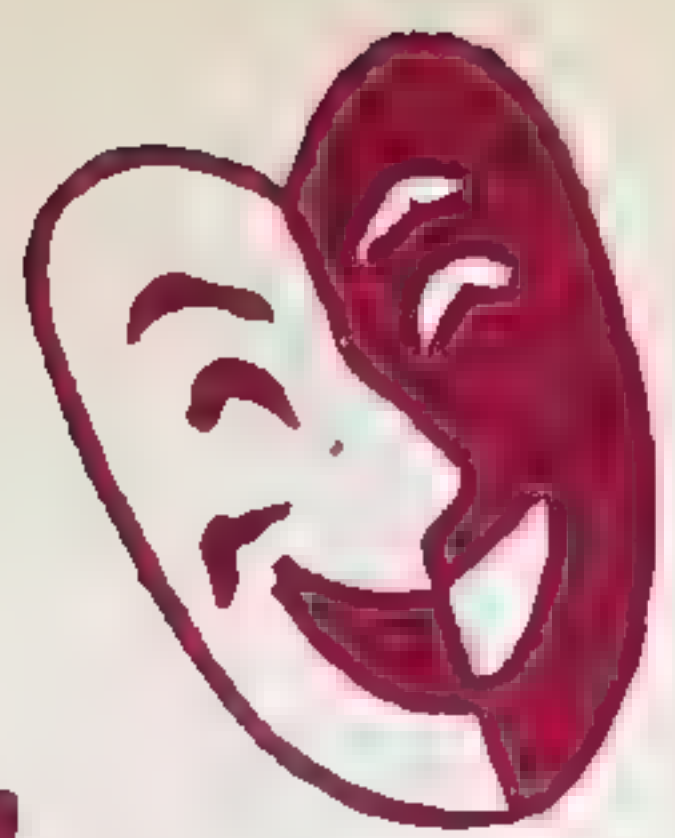


Design and make exclusive hats under personal direction of one of America's noted designers. Complete materials, blocks, etc., furnished. Every step illustrated. You make exclusive salable hats right from the start. Begin a profitable business in spare time. Low cost, easy terms.

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Please send me your FREE catalog describing your training course in professional millinery.

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LAUGHING Stock

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Background for Stardom," Mutual Broadcasting System, Thursday, 8:15 p.m. EST; 7:15 p.m. CST; 6:15 p.m. MST; Sunday, 9:15 p.m. PST.

FRANK SINATRA'S new baby weighed more than eight pounds at birth and Hollywood ribbers tried to make his life miserable. But Frankie himself stopped them cold with:

"The baby carried me into the nursery and introduced me to the other babies."

* * *

Not in the script: Gordon MacRae: "Don't be afraid to slap me hard in this scene, honey. I can take it."

June Haver: "Don't be silly, chum. I smacked Dick Haymes in 'Irish Eyes Are Smiling' and we had to shoot around his black eye for three days."

* * *

Someone asked a star how come he was so cheap and yet his wife was always buying expensive clothes and tossing extravagant parties. The star answered: "She's got a rich husband. I haven't."

* * *

Daniele Amfitheatrof, who composes all those movie musical scores, once worked with an orchestra in Russia. One of his jobs was to play a phonograph recording of canaries singing, during a performance of the tone poem, "The Pines of Rome."

Once the conductor complained about the timing of the phonograph record. Amfitheatrof blew up.

"Listen," he yelled, "I've got diplomas in piano and organ but I never studied to be a phonograph player."

* * *

Overheard in a Hollywood night club: "Their engagement is still a secret—or so everybody is saying."

* * *

Orson Welles was directing Rita Hayworth when the make-up man said: "Rita needs some sweat on her face."

Roared Orson: "Never use the word sweat. Only horses sweat. People perspire. Rita Hayworth glows."

* * *

And that reminds me: Rita always shoots a 16 mm. film with her own camera behind the scenes of her pictures. One day she asked her cameraman, Rudy Mate, to look at some of the footage during lunch hour. They ran several reels in a projection room with Rita's dress designer, Jean Louis, as an audience of one. Mate watched the film, then said:

"Rita, you're a little over-exposed."

"Impossible," yelled Louis. "All of Rita's clothes have been approved by the censors."



CHEN
YU

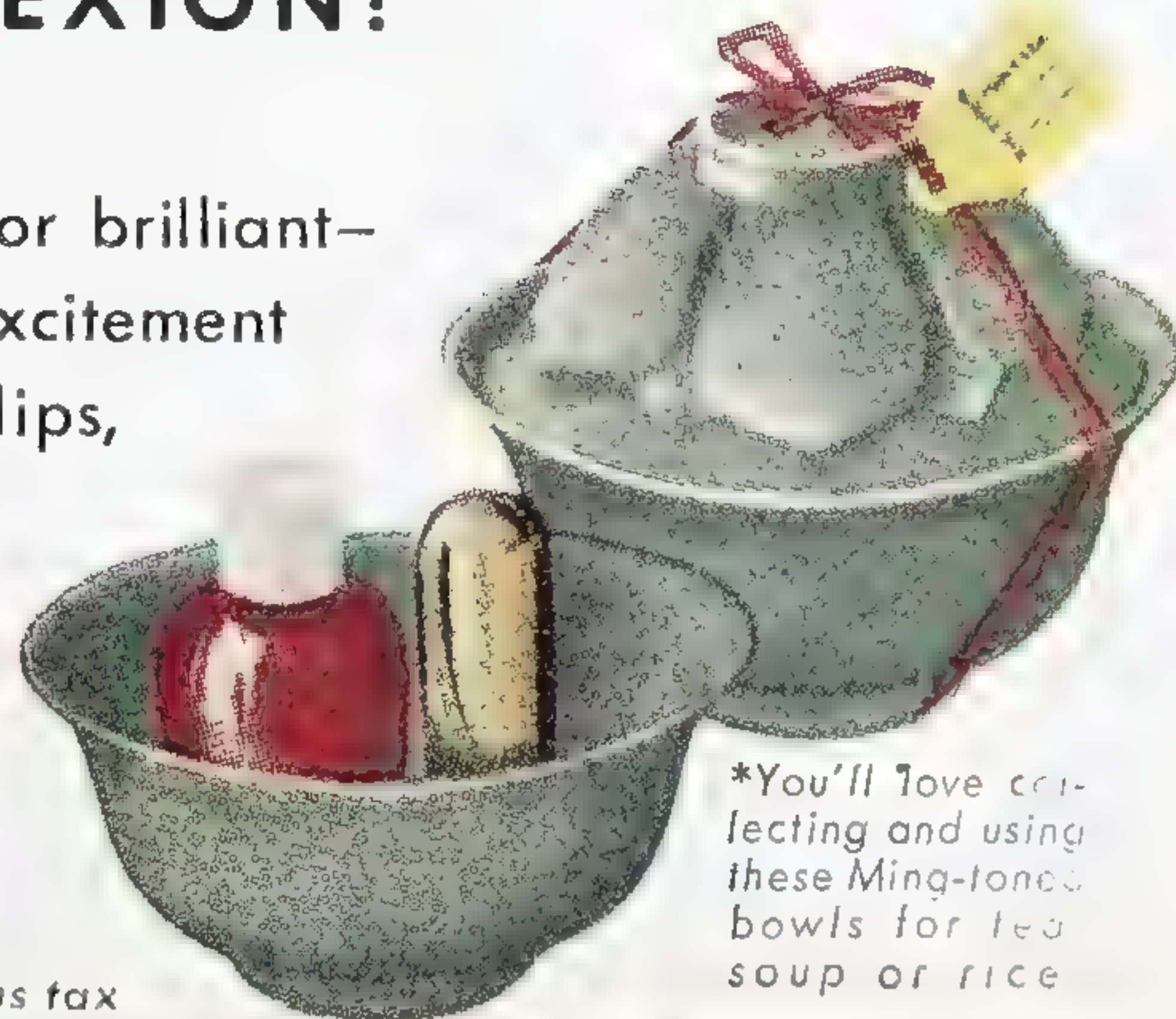
CHEN YU "REDS" BEAUTIFY
YOUR HAND COMPLEXION!

Chen Yu has the red—shining, subtle or brilliant—each an exclamation of the superb excitement
Chen Yu created-colors give your lips,
your fingertips, your costumes!

Sun Red—ivory-toned skin

Chinese Red—rachel complexion

Oriental Sapphire—rosy-toned skin



*You'll love collecting and using these Ming-loned bowls for tea soup or rice

LACQUER .60 LIPSTICK 1.00 *"CHINA TEA" 1.60 plus tax

Hostess Highlights . . .

with the

"Accent on Good Taste!"



HIGH LIFE PARTY SUPPER

Tasty Frankfurters filled with melted cheese and wrapped with bacon slices.

First, partially cook the bacon slices in frying pan. Split frankfurters three-quarters through lengthwise, and insert wedge of American Cheese. Wrap frankfurters with partially cooked bacon and place in hot oven for five minutes. Serve with warmed buns.

And in selecting a beverage, the thoughtful hostess always remembers that her guests will "Enjoy Life with Miller High Life" . . .

The Champagne of Bottle Beer



Miller's
HIGH LIFE

Photoplay Fashions

Peggy Thorndike

Editor

Camille Gilbert

Merchandising Editor

Jack Force Jr.

Art Director

Alan Fontaine

Jerry Ehrlich

Glenn Embree

Photographers

Vera Ralston's proudest possession is her U. S. citizenship papers. She's an exciting charmer in Republic's "Drums Along the Amazon."

So new and right for that dressed up feeling is this Carole King crepe and faille dress with a button-on square collar. Underneath neckline is a rounded oval banded in faille. Also comes in black or brown. Sizes 9-15. Under \$18.00 at Loeser's (Jr. Miss Dept.), Brooklyn, N. Y., and Scruggs-Vandervoort-Barney, Inc., St. Louis, Mo. Gold Bracelets by Coro.

For store nearest you write direct to manufacturer listed on page 89





Elegance in your accessories

This season there will be a Victorian elegance in your accessories. You find exquisite back interest and detail in shoes and gloves. There are knitted gloves so tight across the wrist that you really pull them on, there are crocheted velvet mitts, and there are shorties and long gloves that have exciting new detail. Slender shoes are a must in your wardrobe. You'll love the dressy detail touches on these shoes—the braid-vamp decoration, the cut out work, or the shiny buckle trim. There's back interest too in the lacing, the high-heel cuffs and the slender ankle straps. Both gloves and shoes this season complement your lovely feminine clothes.

Smooth sophistication in jersey with metallic bands at neck and pockets for that Midas touch. Design by Lampl in royal, green, red or black all-wool jersey. Sizes 10-18. \$14.95 at Crowley Milner & Co., Detroit, Mich., and Gimbel Bros., Pittsburgh, Pa.

TWO ON A DATE

PHOTOPLAY
FASHIONS

Ann Miller who wins new honors in M-G-M's beautiful technicolor "Easter Parade"

This demure Victorian black faille charmer by June Bentley has the newest high Empire waistline and short puffed sleeves. Sizes 9-15. Under \$18.00 at Shillito's, Cincinnati, O., and Victorian jewelry by Donna

For store nearest you write direct to manufacturers listed on page 89



Lucille Ball's dress and stole designed by Mary Kay Dodson for Paramount's "Sorrowful Jones"

The old-fashioned shawl has hit a new high in popularity with style-wise women throughout the country. So what could be more perfect than this gracefully easy dress with its companion stole. The dress, with a V-neck and push-up sleeves, is a wonderful foil for accessories. Also, according to the designer, it is one of the simplest dresses to make. Heller has a 100% worsted wool jersey that comes in over forty shades—so you can pick the color best suited to you. Buy an additional yard of fabric to make the stole and trim the edge with fringe.

For sketches and stores selling Photoplay Patterns see page 89



Photoplay Patterns,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which
please send me the Photoplay Pattern of the Lucille
Ball—"Sorrowful Jones" dress in size
(Circle size you wish) 12 - 14 - 16 - 18 - 20

My name and address is:

Size

Name.....

Street.....

City..... State.....

The Hollywood Scene

(Continued from page 68) of a much deeper green and these accessories too, are interchangeable with browns, grays, etc. Then there were the wonderful dress-with-cardigan outfits—so swell elegant for travelling, so easy to pack—so un-mussing. Tweed cardigans and velveteen cardigans that combined so successfully with lightweight wools—and even some silk dresses. Try cutting up some of your suitcoats in this manner—and even lining them with the material of new dresses—and watch the stunning ensemble that suddenly emerges. And how about a shawl collar or little round collar of the same material as the dress, to make the cardigan-suit even more unique?

THE "little black dress" for Fall is still with us. Only this year, it is more likely to be elephant gray, a deep slate blue, chocolate brown or deep green, for colors as "basics" are more and more upon us. Beautiful Patricia Neal, who landed the lead in "The Fountainhead" with Gary Cooper, over a half dozen big stars who craved the role, is one gal who knows how to show off her statuesque figure with simple, flattering lines. Pat started off her fall wardrobe with a slate blue wool dress, destined to lead a busy life. It's buttoned from pointed collar to waistline with shiny blue buttons and the gently flared skirt features unpressed pleats in the back—where most skirt interest now centers. The dress has touches of scarlet in the tie at the neck and in the facing of its cuffs on the long sleeves. Another smart daytimer—particularly for late afternoons—is Pat's Puritan gray dress, which is well above the ankles, by the way. The only trimming to this heavy taffeta is its prim dead-white collar and cuffs. Something that may give you an idea—even if you copy it in another fabric and with other bandings—is the very full, matching gray suede coat that Pat wears over this. It comes to the hem of her dress. Toward the bottom are several rows of deeper gray python—in rather narrow bands. Deep red, burgundy or leaf green shoes and accessories, with an outfit such as this, furnish a stunning color-note and take the "too conservative" look away.

Those *Mirage* berets that Walter Florell introduced are catching on big with the movie gals. They're fashioned so that their tailored effect can be softened by velvet bands or little veils tied close to the face. They're "cut in half"—showing a color balance of lighter and darker shades to go with almost any type of costume, preferably tailored ones, of course. The "halves" are joined together with saddle stitching. Very good-looking—and becoming to almost any type of face.

The short hair-do's are getting shorter and shorter. At the party the Danny Kayes gave (it was a dancing supper-party instead of the usual dinner and dancing party. The enormous buffet wasn't spread out until around 2 A.M.! Believe it or not, they had "square dancing"—but not by a bunch of squares!) we ran our hand over the back of Claudette Colbert's head and by golly, it was practically shingled. Claudette's Sophie

gown that night was out of this world—a dreamy dancing frock, utterly feminine elegance! Its tightly-fitted, long-waisted top was of very delicate black lace over white—low, very wide neckline, the edging of which just covered the top of her shoulders—but snugly. From the hip-line, the skirt flared out for miles and beginning at the hip, bands of black lace alternated with bands of white chiffon, the bands becoming wider as they reached the floor until the last band (of lace) was about eight inches wide. Here and there all over the black lace parts, were tiny, twinkling brilliants. Underneath the gorgeous skirt was a very full petticoat or slip of stiff white taffeta—making the whole thing stand out to the walls, it seemed. With Claudette's dazzling diamond brooch, ring and bracelet (we've noted she never wears colored gems) she really was a picture that night.

AND while in the after dark division, I want to tell you about a heavenly evening gown that Anita Colby was wearing to a party at the swank new Ocean House. And the gown had a separate scarf. And the reason we can't wait to describe it, is because the whole thing suggests countless ways you can make any lovely, un-trimmed, full-skirted frock into a glowing, glamorous new gown. Colby's was of sea-foam green starched marquisette—strapless, with a softly draped bodice and a tremendously full, flowing floor-length skirt. From a point just above the hips to a point just above the knees, a beautiful pattern of silvery sequins and brilliant beads was embroidered in an intricate, scattered design that shimmered with every step. The scarf of the marquisette was yards long and about a yard wide—and it, too, carried the sequined beading design—except through the middle portion. Now—this scarf isn't worn across the neck and chest and hanging free from the shoulders down the back, as was so popular last year. You wear it in the "old-fashioned way"—just loosely, low around the back and dipping forward over your arms. And you can't imagine how divine the whole effect is—unless you try it. Now—how about that flowy dress you have hanging in the closet? If you have no extra material of same, how about combining a scarf of net that matches the color (dye it if necessary!) and, if you can't afford to have both dress and scarf beaded in the manner we've just described, then you can easily get almost as striking an effect by splattering the proper section of the skirt generously with sequins—and doing ditto with the scarf. Silver not recommended except for white or very pastel shades.

With fashions so extremely feminine, with waists so tiny and heads so trim and neat, more and more antique jewelry is being worn—not just the old watch-fob on suit lapel gag, or bits and pieces on charm bracelets. Some stars have even raked out some of the family heirlooms and had earrings or some other piece made to match! Antique necklaces—even cameos are much in evidence—at all hours of the day and night.

THE END

WILL GREER GARSON MARRY BUDDY FOGELSON?

Louella Parsons asked Greer point-blank . . .

and the answers she gave make a story as exciting as her future promises to be.

A Photoplay December treat—on sale November 10

such

a

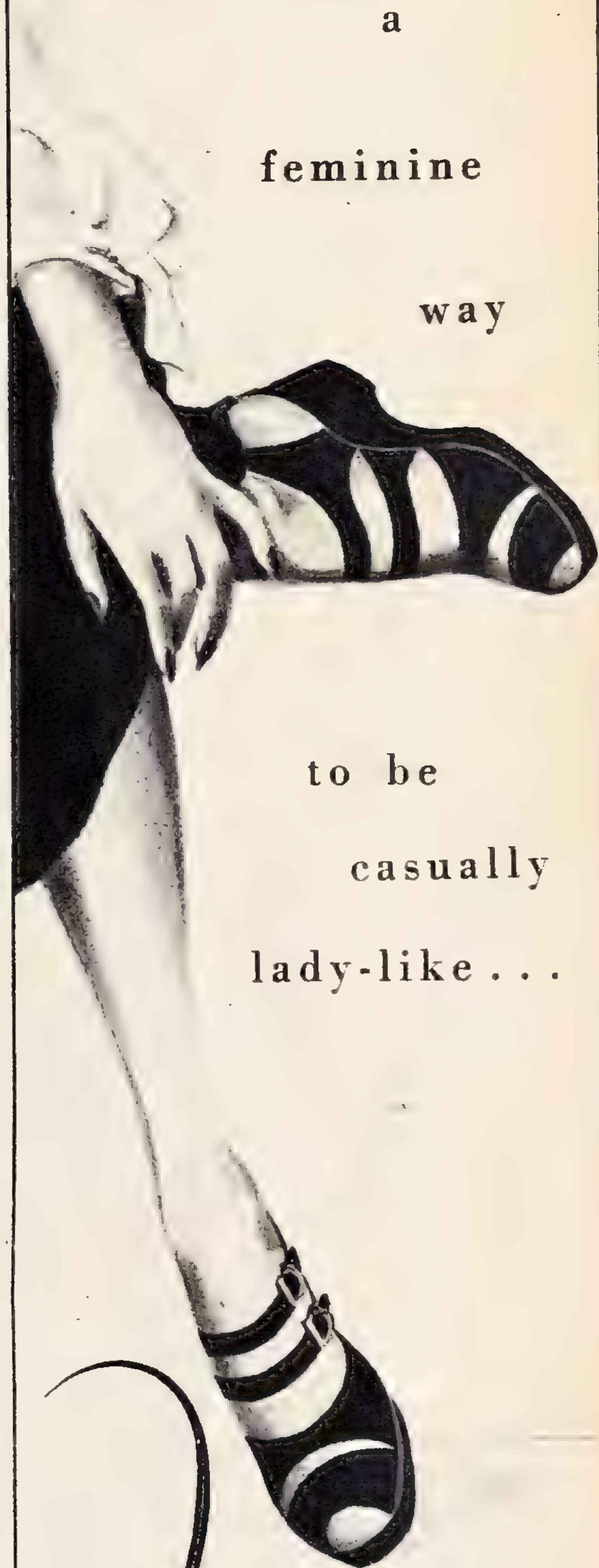
feminine

way

to be

casually

lady-like . . .



Velvet step
SHOES

"feminine to the
tip of your toes"

For these reasonably priced shoes,
write for the name of your dealer
PETERS SHOE COMPANY, SAINT LOUIS



June Havoc is a beautiful comedienne in Twentieth Century-Fox's
"When My Baby Smiles at Me"

A full-skirted taffeta dance frock by David Klein to waltz you right
into romance. Holiday colors in royal, red, green, gray or lime Bur-Mil
taffeta. Sizes 9-15 or 10-16. \$25.00 at Mandel Bros., Chicago. Ill., and
Nancy's, Hollywood, Cal.

Rhinestone jewelry by Donna.

For store nearest you write direct to manufacturer listed on page 89



Mary Kay Dodson

Paramount designer, believes
in "dresses that move"

PHOTOPLAY'S pattern this month (on page 82) is the wonderful green jersey dress and stole that Mary Kay Dodson designed for Lucille Ball to wear in "Sorrowful Jones."

The first day Lucille talked with Mary Kay about the clothes she was to wear in this picture she said, "I can't stand clothes that hamper me. When I walk I sort of stride and I like clothes that move with me."

Of all the dresses she wears in this picture, her favorite is this green jersey. In fact, when she came to New York right after completing the picture, she had two dresses made exactly like it—one in black jersey, the other in white. She had two shawls made, too; one black and one white. These she alternated, thus providing a greater variety of costumes.

Miss Dodson calls this dress "the dress that moves" because the unpressed pleats of the skirt fall in such smooth lines and allow you to stride if you wish. It is a wonderful dress for travel, incidentally because, made of jersey, it doesn't need pressing.



THE LOVABLE GIRL-OF-THE-MONTH

loves her Lovable BRA

MISS CORKY CROWLEY
Winner of International
Beauty Show



Blouse, Sidney Heller Created Jewels by TEMPLE'S Fifth Avenue

You'll be lovely, too, in a



For "lovable" lines
choose Lovable Bra #902.
Quilted bust sections do
a superb job of uplift. New
cushion-edge straps
add to comfort, wear
indefinitely!

#902 Nude, Black, White
or Blue Rayon Satin. \$1.50

LOVABLE BRASSIERE CO.
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Jane Russell



P-5854

"I love to give buffet suppers . . . and serve from my smart-looking stain-resistant Samson table." You can really be proud of Samson sparkling color accents, of their handsome simulated wood design of their easy-to-keep-clean, one-piece tops.

JANE RUSSELL co-starring in
"THE PALEFACE" a Paramount
Picture in Technicolor

*Strong enough
to Stand on!*

Samson

All-Purpose Folding Tables and Chairs

"They're wonderful!", says lovely Jane Russell. "My Samson tables are the most useful furniture I've ever owned . . . and so very practical. Just look at all the things I do with my stunning Samson tables . . . and think how grand they'll be in your home, no matter how large or small it may be."

P-5898

sings the praises of Samson tables



P-5851

"Cards are a lot more fun with a Samson table like this." Your guests will especially appreciate the comfort of Samson's smooth, electrically welded tubular steel legs that can't snag nylons or fabrics.

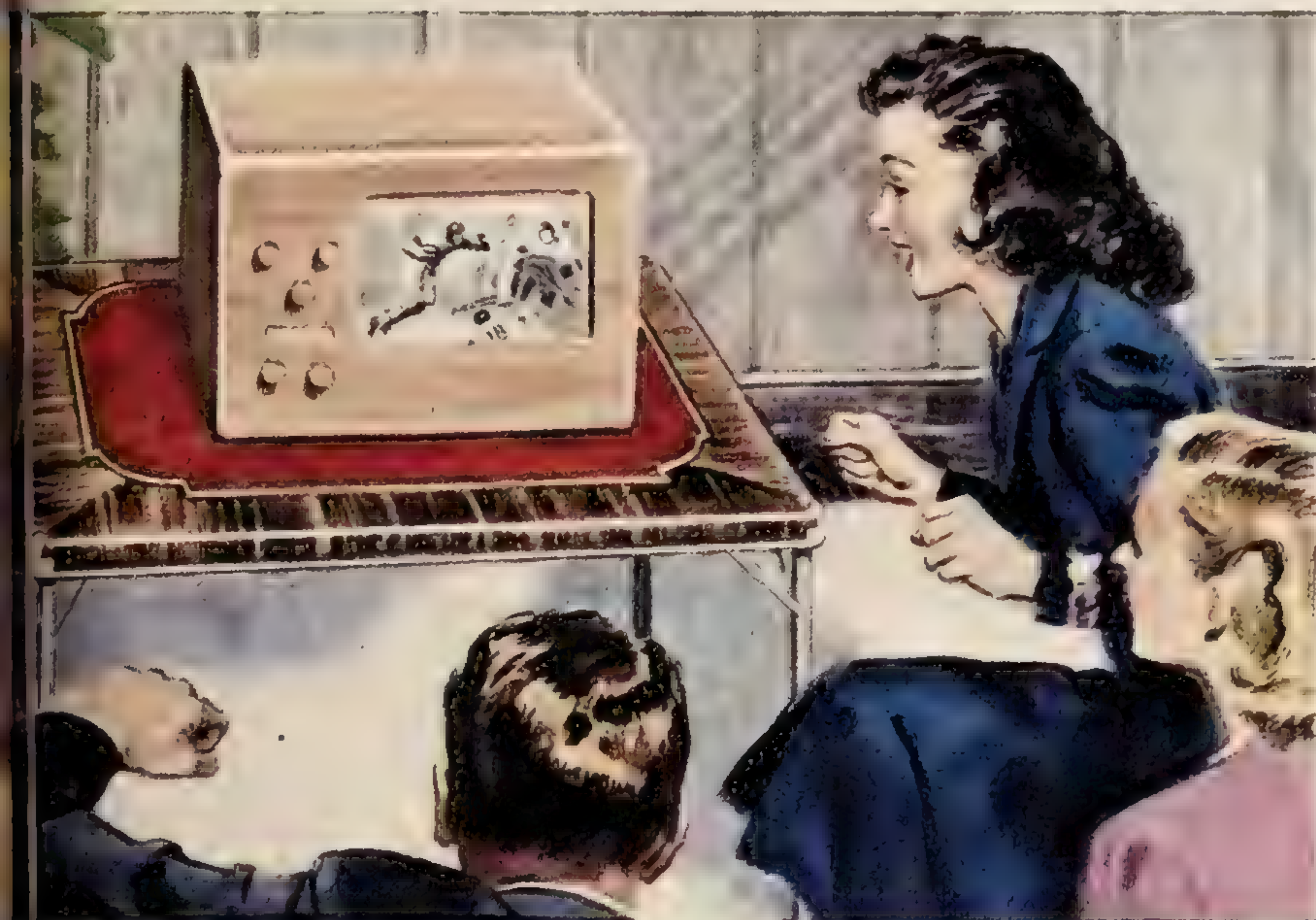


P-5860

"I study my scripts at my Samson table, too." You'll find Samson tables wonderful for desk work and studies. At \$5.95 you can afford several tables at a time without denting your budget.

"I get a thrill out of watching telecasts of my favorite man playing football. And our Samson table makes a perfect base for our set because it's so sturdy." Yes, Samson is plenty strong—for it's famous as the table that's "Strong enough to stand on."

"I like to run off pictures at home in the evening. Here's a scene from my new picture 'Paleface.' Our Samson tables are ideal to use for a projection machine and a screen." Samson's rugged frame and steel legs stand up under all kinds of weight and strain.



P-5858



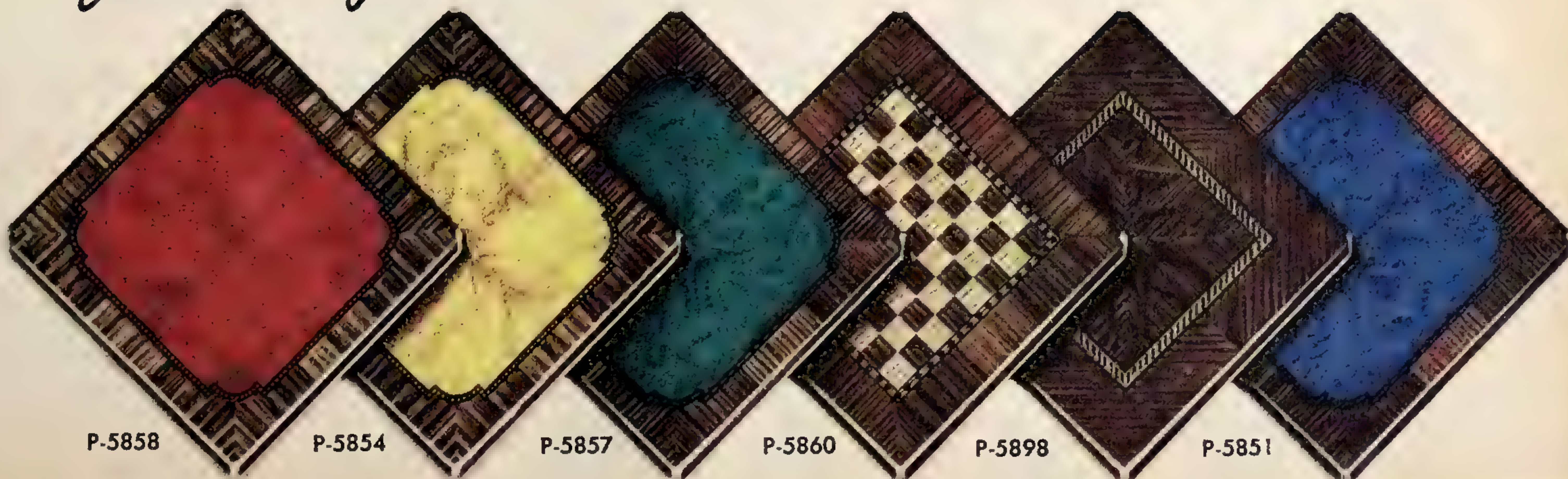
P-5857

Your home will sing too with wonderful, colorful, Samson tables

ONLY \$**5.95**
EACH

To get your copy of "Room Service", an exciting, new color booklet of decorating ideas, send 10¢ to Dept. PH.

P.S. Don't forget Samson folding chairs, in colors to match, \$7.95 each.



P-5858

P-5854

P-5857

P-5860

P-5898

P-5851

(Continued from page 39)

My first clue read:

The hunt is on!

Look well, look well!

For the first clue hangs

On a Wishing Well!

On the Wishing Well in the gardens of the Beverly Hills Hotel was the second cryptic clue. The first couple or team to find it left it, of course, for those who followed. And so on and on, each clue leading to another, sometimes miles apart; until the last clue, fastened to the awning beside the Rita Hayworth pool read:

The night is fair

A Prince is there

Look for the one

With the funny hair!

It was Douglas Fairbanks Jr.'s team, I remember, that unwigged Prince Mike's waiter and captured the one hundred dollars. Doug is marvellous at games, like his famous father before him. He excels at Twenty Questions, too.

THERE'S a game, Twenty Questions! Clifton Webb adores it. So do Gene Tierney and Judy Garland, Vincente Minnelli and Producer Arthur Freed. One night when we played Twenty Questions it was Clifton who was sent from the room.

"We must think of something very, very difficult," I announced. "Otherwise Clifton, a wizard at this, will guess it immediately!" We thought we chose something very, very difficult too. We chose Cleopatra's toenails.

"Vegetable, animal or mineral?" Clifton asked when we called him into the room.

"Animal," we announced. After this declaration he was limited to questions that could be answered by a "Yes" or "No."

"Alive?" he asked next. Then, "Human?" Whereupon he began to break down the years until he had established the era in which the person had lived. By his tenth question he had ascertained it was some part of Cleopatra's body. And long before his twenty questions were up he had announced it was her toenails.

Perhaps more fun than any other party I have ever given in Hollywood was a progressive dinner. I hired a bus first to pick up my fifty guests and then to transport them from house to house where the different courses were served. I had a band on board and a bar. And we were as gay as larks. In fact when, following our last course, we arrived at a dance Mary Pickford was giving we took the party over.

My guests included Milton Bren, a producer for RKO, the William Powells, Roz Russell, Freddie Brisson, Claudette Colbert, Jack Pressman and Myrna Loy and Arthur Hornblow, then married as were Constance Bennett and Gilbert Roland.

No one knew where we were going. Behind the backs of the several guests at whose lovely homes our several courses were to be served I had been in secret conclave with their cooks.

We stopped first at Milton Bren's. Whereupon, observing the Bren amazement, every last member of my party began to worry about the course their kitchen might have been called upon to provide. I'll never forget Claudette's face when she discovered we were having soup at her house. All guests, you see, were blindfolded long before we approached any house.

Myrna Loy and Arthur Hornblow's rambling white ranch house at the top of Cold Water Canyon was the last stop before we joined the dancing guests at Pickfair. For Arthur is famous for his coffee *Diablo*.

Fifty guests in a hired bus is a progressive dinner party on a grand scale. But believe me that a party in which family or neighborhood cars are the conveyances and mothers or sisters, rather than cooks, are

taken into the plan, so they may prepare the required courses, is just as grand fun.

Then there's The Game! I wish I could claim authorship of this too but the credit must go to Neysa McMein, the famous cover artist and her husband, Jack Baragwanath. I did have the pleasure of introducing The Game to Hollywood at a Darryl Zanuck house party. It was, as it deserves to be when it is played properly, an instantaneous success. Never, I think, has there been a greater stimulus for quick wits and imagination.

THERE should be eight people on each side. Each side must have a captain. And each side must choose or concoct as many quotations as there are people on the team. Sometimes, I must tell you, the quotations are hilarious, the broadest phrases of Mr. Shakespeare. And sometimes quotations are deliberately chosen so that the player who must enact the quotation in pantomime for his team will find it expedient to indulge in amusing conduct. All of which, of course, occasions hysterical mirth.

The captain of each team collects the quotations from the opposing side and delivers one to each of his teammates. Since the papers on which the quotations are written are folded, all choices are blind.

No talking is permitted. Each player, acting out one quotation, indicates first the number of words in the quotation by holding up that many fingers. He then raises one finger to show that he is about to enact the first word. After that he may, if he wishes, break the first word into syllables and indicate again by the finger method, the number of syllables in each word. There are times when a player will choose to enact the entire quotation without breaking it down. This was done successfully at a Hollywood party when the quotation was that famous one from Macbeth: "Sleep that knits up the ravell'd sleeve of care." Lilli Palmer enacted it so vividly that it was guessed on the first try. Lilli, a brilliant young woman, plays The Game fantastically well.

The teams alternate in acting out the quotations and the opposing team always holds the watch. If a team fails to guess a quotation in the allotted time—usually five minutes—the count goes against them. The Game is fascinating and amusing. I recommend it.

Above all I love card games. Perhaps that is why I introduced all these other games to Hollywood in the first place. Because it killed me to sit by while poker was being played. And sit by I did. For I could not afford the stakes—especially when the Marx Brothers sat behind the chips.

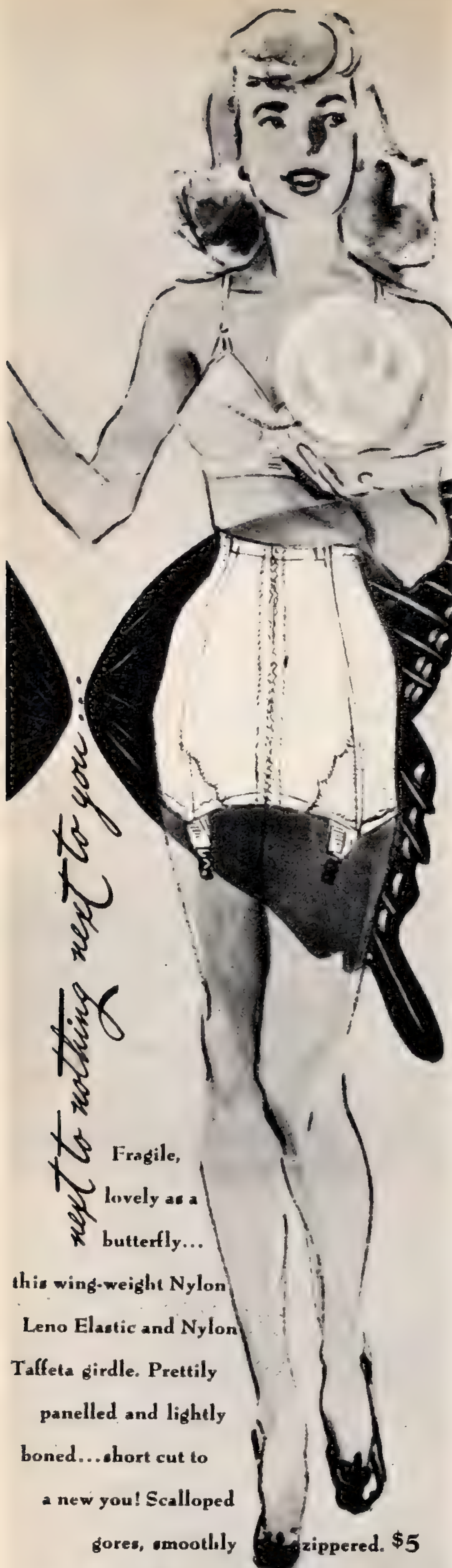
Bridge, curiously, has never been very popular in the film colony except with the men—the agents, managers and producers. *Gin Rummy* was a real craze for a time. Many stars, men and women, in fact, used to cross the continent by train rather than plane so they would have more time for *Gin*. Then *Gin* graduated into *Oklahoma*. And now I have infected Hollywood with the new Argentina *Gin*, *Canasta*. This game was taught me by Mrs. Ottlie H. Reilly at a party given by Mrs. James Donohue. Irene Dunne and her husband Dr. Francis Griffin are two whom I taught *Canasta* who are quite mad about it.

Canasta, which means basket and is played with two decks of cards and four jokers, can be played by two but it is a better game when you play partners.

It is a great gambling game but I advise beginners against playing for money. Listen to the Voice of Experience.

I repeat—games are fun. Let's play.

THE END



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The Strange Case of Robert Mitchum

(Continued from page 52) goes on, "Bob couldn't have been in that Laurel Canyon place of Lila Leeds for more than five minutes when the officers broke in on him, Vici Evans and Robin Ford. I had just left Bob and Ford, a real estate man. They had been looking for a place for Bob to live. Bob had received a wire from his wife saying that she and the children were returning to the house the following Friday and he had thought it would give him a better chance to effect a reconciliation if he was out of the house. He's been in love with Dorothy since she was fourteen and he was sixteen.

"Bob was counting on that reconciliation. He was planning to buy a place with more room—turning their present home into two rental units. For weeks he had been painting, hammering, sawing and enjoying himself thoroughly."

It was reported that Bob told the officers who took him into custody that he had been on marijuana for two years. Such a statement might very well be Mitchum defiance and bravado, his verbal gesture to hide his true feelings, which he always has been loathe to show to any man.

Just as it might very well be that the things he wrote about women, originally scheduled to appear in this space, undoubtedly was his attempt to hide the hurt he felt because his wife had told him she was going to leave him.

Bob has many faults. But his faults are faults that hurt only Bob Mitchum and inevitably, those who love him. They are not directed towards others.

All of which is written to give a proper picture of the man, not in any attempt to gloss over any wrong he may have done.

It also must be reported that for all Bob Mitchum's faults he is likeable. His honesty carries a challenge. His humor is provocative. And he has quick sympathy and understanding.

When you hear something shocking about someone you know and like, as we did recently about Bob Mitchum, you remember, as we do, the different times you were with him. We remembered a Photoplay cocktail party something over a year ago. Bob behaved in a—for him—exemplary

fashion. And much of the time he spent with those lone girls that you find at any party, the shy, inarticulate girls who sometimes are the nicest of all. Of course he built up the egos of these girls no end. And don't think for one moment that Bob was not aware of what he was doing. He's been around enough and he's aware enough to know the score—always.

During that visit to New York he certainly did not look like a man on "reefers." His frame had taken on some of the glow of success. He had a good color. And his mind was working overtime.

Bob Mitchum has now denied saying the things he was first reported as saying. He insists he is going to fight the charges.

"You just wait and see how I fight," he has said. And saying it he didn't laugh or shrug his shoulders or pretend he did not care. Possibly he remembers another time he was in the hands of the law—and ended in a Georgia chain gang.

For Bob insists that when, at sixteen, he was grabbed by officials in Savannah, Georgia, on charges of robbing a shoe store, he was sentenced—to the chain gang—unjustly. He insists that at the time of the shoe store theft he had been in jail on charges of vagrancy.

By this time Bob Mitchum will probably have stood trial. If he is guilty of the charges that have been brought against him it is proper that he serve the sentence that is adjudged adequate for his crime. The fact that millions of dollars are tied up in pictures he has made which have not yet been released should not be allowed to influence his hearing. But, on the other hand, neither should the fact that he is a motion picture star with the public's eyes focused upon his case be allowed to mitigate against him. For it might well be that this experience has taught Robert Mitchum something he obviously never learned before—the advisability of conforming, in some measure at least, to the adult, conventional pattern. And with this lesson learned he might very well know such contentment as he never has known—and a lasting happiness with his wife and family.

THE END

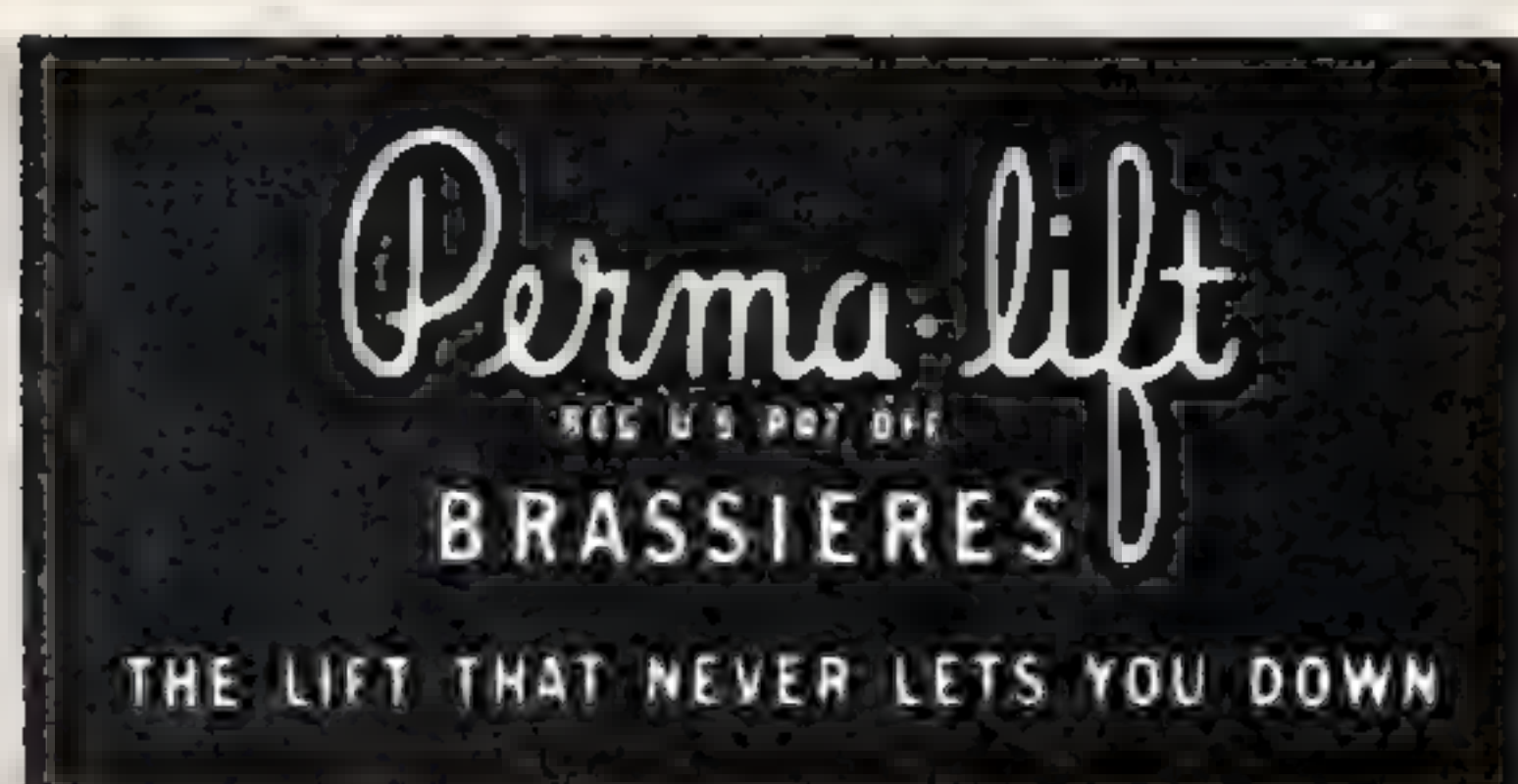


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Last month's winners were: Sally Sinsel, New York, N. Y.; Bernice Tomren, Hope, N. Dak.; Dr. Joseph Tyman, Roxborough, Pa.; June Boyer, Detroit, Mich.; Lynn Rawlinson, Hollywood, Cal.; Sue Grooning, Oakton, Ky.; Jean Hopkins, Gt. Barrington, Mass.; Beverly Seabold, Troy, Ohio; PFC Richard Havenar, New York, N. Y.; Sergio Passarini, Campinas, Brazil

Week-end Wedding

(Continued from page 24) location most of the time and—well, he just couldn't believe that he had been smitten permanently—all in a flash. When he did see her again he knew it was true.

He began taking Lita dining and dancing as often as he could persuade her to go.

He bought her a tiny wrist watch and was ecstatic to see her wear it constantly. Then he grew a bit bolder and when he went to Colorado on another location trip, bought her a beautiful silver fox cape. She wore that a lot, too. So he bought her an Italian lace frock, "just because it looked like the sort of beautiful thing a girl like Lita should wear."

They weren't formally engaged—as a matter of fact, they never were. A few days before they were married, I asked Rory if he had bought Lita an engagement ring and he replied, looking rather startled, "Oh, it's too soon for that!" When they did make up their minds they did so with a rush. They had planned a formal church wedding in the autumn when they would be free of picture commitments and have time for a real honeymoon. "But," Rory said, "about the middle of August we began to be unhappy. We would go dancing and stay out much too late. Then when I would leave Lita and go home it would seem so lonely that I'd call her and we'd talk and talk. That wasn't very wise considering we had to be up early. So one evening we discussed what we wanted to do and suddenly there didn't seem to be any sense in waiting and making ourselves miserable!"

The marriage had to be arranged for a week-end because Rory had additional scenes in "Sand" and might have to be on the set on the following Monday.

In California, couples must have blood tests taken before they can marry and these take two days. They didn't want to get the license in Los Angeles, where their names would be known because they wanted a quiet wedding with only their immediate families present. The nearest town where they could get a license was Santa Barbara. So they rushed up there early Saturday morning with Lita's brother Pete, Henry Willson, Rory's best friend and an executive at Rory's studio, who was to be best man. There they registered under their legal names, Isabel Beth Castro and Francis Timothy Durgin. Then Pete drove Lita home to pack and Rory and Henry stayed in Santa Barbara to make arrangements. Henry gave Rory a "bachelor's dinner" that evening. There were just the two of them but they had champagne and all the trimmings. A bit of hustle and bustle wasn't to be allowed to interfere with a single tradition! And that evening Rory also telephoned his father and mother and invited them to his wedding.

By four o'clock on Sunday, Santa Barbara's lovely Trinity Episcopal church was banked with flowers and the organ was playing the old, old solemn music. The wedding party assembled—Rory's parents, Mr. and Mrs. Nathaniel T. Durgin; Lita's parents, Mr. and Mrs. Peter G. Castro; her two brothers, Pete and Bobby, and her sister Mary, who was a shy but lovely maid of honor.

Lita was as poised and radiant as if she had had weeks instead of days to prepare for this moment. She wore a high necked, form-fitting, soft gray frock, a flowing gray chantilly lace scarf and white gloves. Her bouquet was one of the most beautiful any bride ever had—lavender and white orchids, framed in white carnations and gardenias.

And suddenly, as the cool notes of the organ sounded and Lita walked slowly down the aisle, it (Continued on page 118)



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Golden Dish

(Continued from page 50) her modern art collection here, the rest are in her old Revolutionary farmhouse at Suffern, fifty miles from New York.

She also is said to possess a collection of fine jewels. But she only wore golden earrings which make her look gypsy, and a skirt with zingaro flare and a red beret that aptly reminded you of a cherry atop a Manhattan cocktail.

"I do not collect jewels," she said. "I am not a collector of anything." But there was a splendid portrait of her looking like a queen in a tiara of old rose diamonds.

Paulette's first husband was Edward James, who owned acres of golden pine in Carolina. "That was a fine friendship," said Paulette.

Friendship triumphed over matrimony. At the end of a year, Paulette kissed her friend goodbye and came west in a Duesenberg for a view of Hollywood. Here she transferred her pretty stance to Charlie Chaplin's yacht. During a marital cruise of six years, she and Charlie became the best of friends and parted. Paulette was not lonesome long. Burgess Meredith carried her across the threshold of his old manse at Suffern, which still has Revolutionary cannons on the front lawn.

RECENTLY in Los Angeles, there was a forum to discuss Aristotle's view on happiness. One man, a dangerous radical no doubt, said that money can't buy happiness. This subversive view brought a sharp rejoinder from a Hollywood grass roots man who said that happiness can't buy money either, so what good is happiness?

Paulette was not involved in the forum but she could have mediated. She knows Aristotle. What's more, she has achieved happiness.

"I went to work when I was fourteen," she said. "I had to work so that I could pay for my dancing lessons from Ned Wayburn in order to go on the stage."

Happiness lies not in things, says Paulette platonically, but in your attitude toward things. In a word, appreciation.

"The only time I got whacked was when I failed to be appreciative," she said. "I was seven. My mother allowed me to invite three neighbor children to supper in the kitchen. We had lamb chops and peas and mashed potatoes. At our house the dish was lamb chops, not steak or chicken. After the children had gone home, I flounced about, stuffed and snippy and said . . . I had not enjoyed the party much.

"What!" cried my mother, reaching. "I was not only whacked, I was tossed about."

Paulette is a grateful child today. "Everyone is kind and good to me," she said. "I am constantly surprised at my good fortune.

"I am a pessimist and a cynic. I expect nothing. So when a thing turns out well it delights me as though it were a Christmas present. If a thing fails, I'm back where I started. I expected nothing.

"Anything wrong I create myself. I have made many mistakes. But not twice." Out of the twenty-seven pictures in which she has appeared she thinks she has had one fine part. "Kitty."

"But I am not frustrated about my work," she said. "How many great books do you find? One in a million. When the component parts of a picture mesh properly, it is magic."

She agrees with Somerset Maugham that beauty is a bit of a bore and has even become ruinous.

"An actress with tangled hair and protruding stomach would be a sensation. Look at Anna Magnani in 'The Open City.'"

"Magnani is the finest actress today. She

doesn't just stand around looking pretty. She grabs her throat and yells." Paulette, who had been giving a pretty lively performance in the Magnani manner herself, subsided into drawing room docility.

SHE went to Europe with her husband while he made "A GI Returns." Paulette wanted to go along but couldn't bear to without a purpose of her own.

"It is more fun travelling if you have a purpose," she said.

So she picked up the telephone and called C A R E, the organization that distributes food packages in Europe without profit. She asked if she could be of service abroad. They enthusiastically replied she could be of service even before she started.

That night Paulette went on the air with the golden Goddard touch. Twenty-two thousand pounds of food were ordered by people all over the United States for her distribution in Europe.

From London, Paris and Rome she made broadcasts back to this country telling of the misery and the courage she saw. She went to England, France, Italy and Holland with truckloads of food for orphanages, factories and schools. In three weeks she made thirty appearances, talking with children and workers.

In the East End of London the children of the poor said: "We know you, Miss Goddard. You are a *fillum* star."

"Yes, I am a film actress," Paulette admitted. "But I come to you as a messenger from the children of America. They want you to know that they are thinking of you every day and that they admire you for your pluck. All children are equal. If some have more food and clothes than others, the fault is not that of children, it is the fault of grownups."

She congratulated the mothers, who stood beaming about, on the beauty and brightness of their children.

"We do our best," the mothers said. "Our government does it's best."

The English have pride, Paulette observes, the pride of self-respect that disdains black markets and appreciates its government.

"They are proud of their Labour government. It functions. Fruit, liver and vitamins go first to the children. Each child in Britain gets his egg."

She saw the Dutch rebuilding Rotterdam which was smashed three times and delivered food and clothing to them.

"They are building the most modern and beautiful city in the world," she said. "All the utilities are underground, even the heating system. The people themselves are building it, a socialized city; they are not working for a contractor."

Outside Paris in a dismal chateau, bleak without furnishings, Paulette found fifty crippled orphans. They are the *blessés*—the wounded ones, children mutilated in a war of grownup men.

A black pot of beans stood on a bare table. The children, blue with cold, huddled about it for lunch. Afterward they sat listless and pale in the gloom. There were no games, no planned recreation, no one to care warmly for them. Their silent pitifulness broke her. She telephoned the CARE office in Paris.

"Send a donkey," she said tearfully, "for the *blessés* and charge it to me."

"A donkey?" said the CARE boys, marvelling at the eccentricity of a movie star.

"A donkey, a French donkey," said Paulette. "They would break their necks with a horse. They must have something to love and caress."

So it is, the beloved of Goddard are blessed with burros and she by the joy of small *blessés* circling round a French donkey.

THE END



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Play Truth or Consequences with Peter Lawford

(Continued from page 49) A: No. Word of Honor.

7. Q: How have you managed to remain a bachelor?

A: Principally because I haven't yet met the girl with whom I would like to settle down.

8. Q: Describe your dream girl.

A: Her coloring doesn't matter—blonde, brunette or redhead. She doesn't have to be beautiful, just attractive, intelligent, with a good sense of humor, good manners, good taste in clothes, etc. I've made one or two good starts but something always goes wrong . . . she will wear the strangest-looking hats or something.

9. Q: What kind of hats do you like?

A: I don't like any kind of hats—period. Or any frightening, assorted costumes which are in bad taste. Or horrible collections of jangling bracelets and necklaces worn in unison. These things irritate me.

10. Q: How much longer do you prefer being a bachelor? When would you like to get married?

A: Not until I'm twenty-eight or thirty, preferably. I want to do too many things. I want to do a lot of travelling.

11. Q: To what do you attribute your fan appeal?

(For refusing to answer, Pete, who hates to shine shoes, got a whole batch of them to work on—including a pair of horse-shoes!)

12. Q: Do you prefer dating an actress to a non-professional?

A: Definitely not. I like to get away from pictures and talk about something else for a couple of hours.

13. Q: What quality do you find most offensive in women?

A: Over-possessiveness. I guess every woman is a little possessive. But when a girl who has two dates with you takes it for granted you're "going together" and starts asking you what you'll be doing a year from next March, that's the quickest way to make a guy shy away.

14. Q: What exhibition of bad manners irritates you most?

A: When people flaunt their egos before you and insist on letting you know how important they are or how much money they have.

15. Q: Do you give way to your temper?

A: It takes a long time for me to work up to it. I don't flare easily. I boil for a while.

16. Q: What has been your most disagreeable experience in Hollywood?

(For refusing to answer, Pete had to "shoot it out" with Edwards—with seltzer!)

17. Q: What material possession are you most proud of?

A: My Cadillac. I'm in love with my new car.

18. Q: Of what honor conferred upon you are you most proud?

A: Being made a Deputy Sheriff in Texas. I can carry a gun, make arrests, etc. I'm a big man in Dallas County, until the present Sheriff is out of office. And he has just been re-elected, I was very happy to hear.

19. Q: Do you think you could be a better actor?

A: Certainly. By constantly striving for more naturalness. Ridding my performance of any stuffiness.

20. Q: Do you think British talent surpasses that of Hollywood?

(As a consequence for not answering, Peter had to prove his eligibility for the

office of Deputy Sheriff by "making with the six shooters!")

21. Q: Internationally speaking, who tops your marquee?

A: Laurence Olivier. I can't think of anybody else in England or in America who comes close to him. Although Montgomery Clift is a very fine new actor. He was wonderful in "The Search" and in "Red River," which I've just seen.

22. Q: Now don't disillusion me—or the ladies. Would you like to play a real tough-guy role?

A: Not to the extent of a "dem" and "dose" character. Nobody would believe me—including myself. But I would like very much to portray a role like Mark Stevens in "Street with No Name," for example. I would love to play real people—you know, the kind who, if you cut them with a knife, look as if they might bleed.

23. Q: What philosophy of life do you live by? How do you govern your actions?

A: By that which is right and that which is wrong. If you hang on to those values, if you've had training like mine and parents like mine and if you try never to hurt the other fellow in any way, I don't see how you can go too far wrong.

24. Q: What personal loss touched you most?

A: My dog Spotty, who died from a wound some terrible person inflicted. I'd had him for twelve years. He was a wonderful little friend.

25. Q: Have you found the bobby-sox brigade destructive in their over-enthusiasm?

A: They've been much better-behaved. I think the war had a lot to do with all of that. Oh, I have lost a few things like monogrammed handkerchiefs. I left New York my last trip with only one handkerchief. They sort of whisk them out of one's pocket and run.

26. Q: What feminine screen star would you least enjoy making love to on the screen?

(Deputy Sheriff Lawford, for refusing to answer, had to sing "Home on the Range," while sitting on a "mild" stove.)

27. Q: What chore do you dislike doing most?

A: Getting up in the morning.

28. Q: List any personal shortcomings.

A: The above. Hating to arise. Not being on time—I'm always late, except on a date or on a picture. Sometimes I forget appointments and find myself down at the beach instead, unless someone has thoughtfully reminded me. It's hard for me to disguise my feelings. If I'm offended or if I really disapprove of someone, I might as well write them a letter about it. For it all shows in my face.

29. Q: Of which accomplishment, as a sportsman, are you most proud?

A: My skeet shooting. I just got my first twenty-five straight birds the other day.

30. Q: Have you a frustrated ambition?

A: Yes, to be a beachcomber. I think it would be wonderful to sail away to a deserted cove on some far-away isle.

31. Q: What has been your greatest mistake?

A: I suppose I should say "Little Women," from the picture of the same name. (Plug!) But that wouldn't be true. They're such wonderful, charming, delectable creatures.

Edwards: Right you are, old boy. You don't have a line. You have a chapter.

THE END

This One's for Laughs

(Continued from page 36) that one of the children did entertained us. Esther's antics just happened to be amusing.

IN addition to her gift of laughter, Esther was endowed with a fund of common sense. She was only about eight or nine when she decided that she wanted to take a daily swimming lesson at the Manchester Recreation Center.

I remember her coming home and telling me, "The swimming instructor at the playground says I'm a natural. He says I can be a champion but that I'll have to take a lesson every day."

I congratulated her, then I suggested that we discuss the cost. I didn't tell her we couldn't afford it; I simply outlined our expenses and income. In that way I showed her that one lesson a week was all we could manage without stinting the other children. I was careful not to frighten her about our finances because I believe such a procedure worries children far more than many parents realize.

A few days later she said, "We can use the money for my swimming lessons for something else because a wonderful thing happened. I have a job taking care of the towels at the swimming pool and I'm to be paid with a swimming lesson every day. Lucky, huh?"

I was pleased that Esther felt that her first job was a lucky break rather than a responsibility. It indicated that our casual conversations had been absorbed. In our family we have always looked upon work as the daily fulfillment of living. To contribute to the general good by doing an honest job, is to take a long step toward personal peace of mind.

It delights me to watch the workings of Esther's agile intellect. She has always been a person who could think things out for herself.

Parenthood, it goes without saying, is not all joy. There were many times when my heart was heavy with frustration at having to watch one of my children toil painfully toward maturity without being able to help too much.

Esther was as excited as most girls are about graduating from junior high school and going into high school. She and her chum of the moment spent many hours discussing their plans but one day this girl told Esther, "I hate to say this, but I think I should break with you now. I'm not going to be your best friend in high school."

Esther, struck to the heart, asked, "Why?"

"Because I don't think you're going to be very popular with boys. I want to be the best friend of a girl who has lots of dates and does all the glamorous things. I'm going into activities and I'm going to run for school offices, so I have to be careful of the friends I choose."

Esther brought this story to me in a voice that she forced to remain matter-of-fact except for one small catch when she asked, "What's wrong with me, Mother? Is it my nose?"

For some curious reason, Esther never had confidence in her nose as an object of pride, let alone beauty. When she was growing up, she used to scowl at the mirror, then ask, "Do you think my nose will begin to grow soon? It doesn't amount to much as it is."

I reassured her about her nose. "It isn't anything that superficial," I explained. "I'm afraid you aren't as careful about personal daintiness as you should be. Sometimes you step out of your school skirt at night, leaving it on the floor. Next morning you step into it, wrinkled as it is and wear it to class. There's nothing really wrong with your taste, it's just that you're careless."



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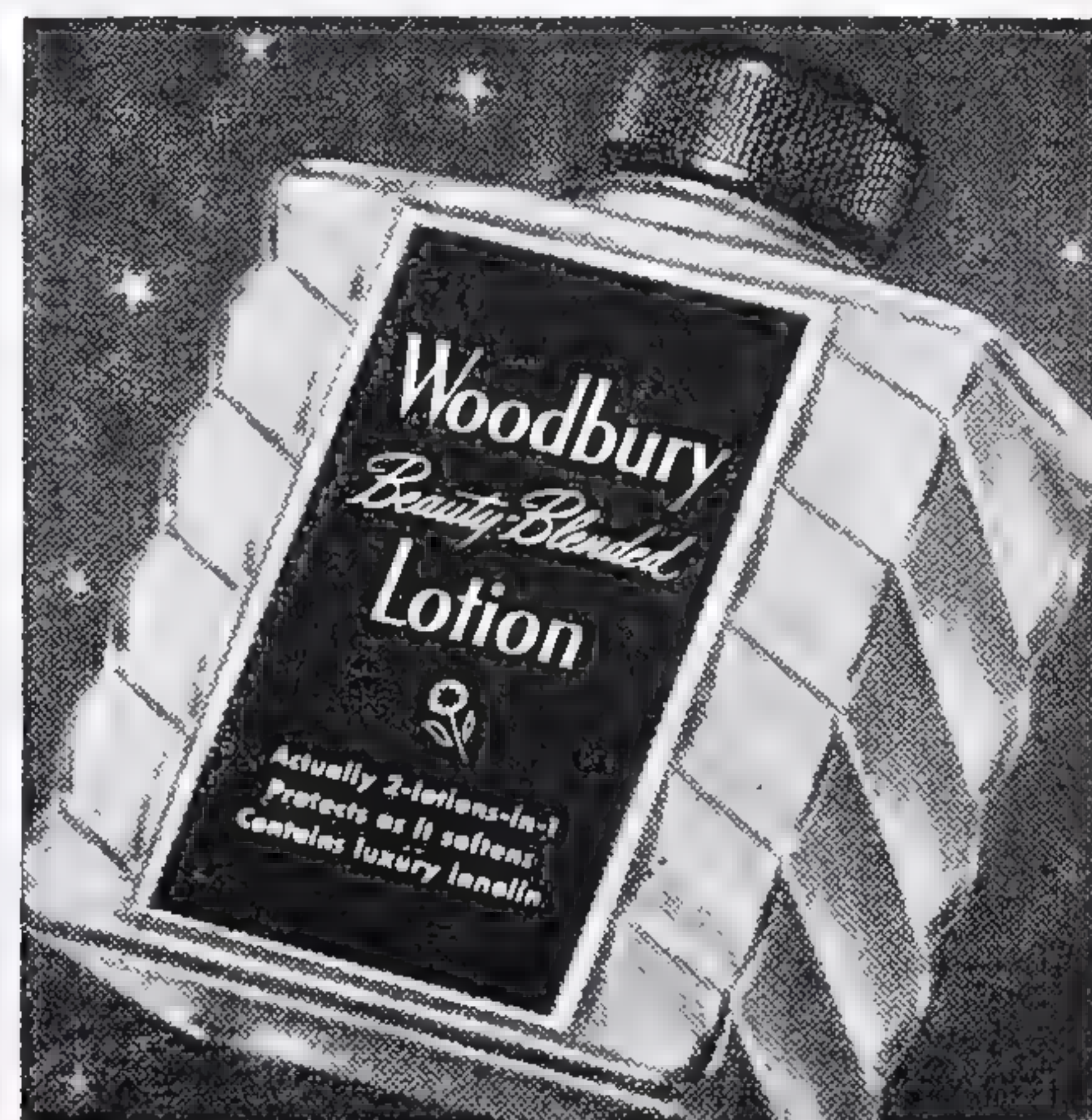
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FROM that day to this, Esther has kept herself immaculate. That summer she began washing her blouses after each wearing, as well as underthings and stockings. Her hair was shampooed each week and she took excellent care of her hands. No garment was ever left on a chair—everything had a place and was kept there.

This new sense of personal pride and the assurance which good grooming inevitably gives a girl, made a tremendous difference to Esther's approach to high school. At the end of her first week as a freshman, she came to my room.

"I've been watching the kids at school," Esther confided, "and I've found out something. Everybody is lonely. Kids are afraid of making silly mistakes. They're afraid they won't be liked, that they won't make friends. I'm going to speak to everyone. I'm going to pretend I'm not lonely and maybe that will help other kids get over their loneliness, too."

Naturally I wasn't too surprised when school elections were held, that Esther usually won an office.

I still get letters from unhappy girls who bemoan their lack of good looks. "If only I looked like Esther Williams," these girls lament. "Does she have any beauty secrets you can pass on?"

The truth is that we didn't think of Esther as being pretty. We thought her a lovable, lighthearted pixie who said funny things. She was always lampooning herself for her lack of beauty.

One summer she applied for a job at the local dime store and asked to be assigned to the cosmetic counter which was in the front of the store. She was deeply interested in cosmetics and she also was eager to greet everyone who entered the shop.

The manager blighted her hopes. He relegated her to the underwear section at the back of the store, explaining with more candor than tact that only the prettiest girls were allowed to work in the front. Some girls might have been crushed by this slight; not Esther. She told the story on herself repeatedly.

I have received letters from girls who complain, "If only my mother had pushed me, advised and guided me as you have Esther, I could have been a success, too." The truth is that I never "pushed," advised or guided. I always tried to discuss their problems with my children so that every facet of a situation would be understood.

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ACTUALLY, I always refrained from giving advice. I think now that at times I should have been a little more forceful but I have a strong conviction that parents cannot, must not live the lives of their children. Our children do not belong to us but to themselves; they can not inherit our ambitions and realize them for us but must form their own dreams.

Only once did I take a strong stand on Esther's career, when she was trying to make a decision about going East to the national swimming meet. I felt that she was being influenced by a boy friend.

This boy selfishly wanted her to stay in Los Angeles. He offered many reasons why it would be better for Esther to give up the idea of competing. She might fail, he suggested and that would surely give her a complex. I had my say. I told Esther to make her own decision.

She looked at me in big-eyed surprise and said, "So you really think I can win!"

We burst into laughter. It was like Esther to speak straight to the heart of the matter. Though I always was certain that Esther would win, I never stressed the winning. When she and I went to the meets in which she competed, she was always composed and happy.

Many of the swimmers could always be found nervously hovering around the pool, getting last minute counsel from their coaches and generally drawing themselves as taut as a fiddle string.

Esther and I would sit relaxed in a dressing room until she was called. We would discuss various things not related to athletics. One of our favorite topics was our belief that within every person there is the ability to realize any good ambition. If this possibility of fulfillment did not exist, then human beings would not even begin the dreams. To hunger for progress is, I think, an indication that the means with which to achieve that progress are there.

I would say, "I think you can win but winning is not as important as competing well. The thing to avoid is worry. Don't get nervous, don't try too hard. Just remember that it's fun to give all you have to the game."

As Esther's success increased, she said during one of our chats, "I don't think I want to sign a picture contract. I don't know whether I'm big enough a person to handle that sort of life. From the little attention I've had, I can understand how hard it must be for really successful people to keep their balance. In the picture business I might get caught up in a whirl that would dizzy me out of what I really want."

I let her talk on and on without interruption. Suddenly she leaned back and laughed. "There. That's out of my system. Now I think I'll be all right."

I think proof of her "all-rightness" lies in the fact that Esther is exactly the same today as she was in our home, real, unostentatious . . . and funny.

Of course the passing years have brought changing problems. Not long ago our entire family met for a reunion at Esther's cosy home in Santa Monica. Esther had us laughing hilariously with her convulsing anecdotes resulting from her decision not to continue as a swimming star but to develop into a real actress.

Esther, without help, had cooked the dinner we were eating, so her father was applying his closest attention to the roast, the salad, the spicy vegetables and the hot orange rolls. Suddenly he said, "I don't care whether or not Esther ever becomes a great actress," he boomed, "just as long as she can cook like this."

Everyone howled, Esther with the greatest enjoyment of all. As we have always agreed in our family, "Esther was given to us for laughs."

THE END

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Cinderella Is a Girl Named Betsy

(Continued from page 42) that had no teeth. I never acquired the ability to go flipping down Park Avenue, my costume in a hat box and my hair perfect.

"I still care nothing for clothes . . ."

Perhaps not but she has a flair for wearing the few casual, tweedy things that comprise her wardrobe, very effectively. Because she's long-limbed and honey-haired and her strange green eyes flash with lively intelligence.

No one looking at Betsy would find the great and instantaneous interest Cary showed in her, at all odd. They were crossing on the S.S. *Queen Mary*, you know, when he saw her. She was returning from a London engagement in "Deep Are the Roots" in which she had played the one feminine role.

"WHO is that girl?" Cary asked Merle Oberon. Merle introduced him. Betsy was very pleased to meet him. But she said what very few girls ever say about Hollywood offers. She wanted no part of it. Until Cary, the hour after they docked, insisted upon introducing her to Dore Schary, then head of RKO. And made a film test with her. And Schary offered her a contract. And Cary said if she would sign it then and there he would cast her in his own picture.

Betsy, you see, had suffered—almost died, in fact—to be on the stage and it took a miracle—in the form of Mr. Grant—to change her mind.

When she first lived in New York, she lived in Greenwich Village. That's where so many new, young, artistically inclined youngsters cluster. In a wild moment she left Conover's—on the ground that such work had no future. And soon her fortunes got so bad that she went into an old-fashioned decline. When she got down to her last ten cents, however, she came out of it.

She learned the art of survival when she was six and her parents brought her home from Paris where she had been born. For they proceeded to journey from place to place and Betsy went to a dozen different schools and had no roots anywhere. When she was ten her parents separated. It was then she determined to be "Something Important" and all during grammar school would lock herself in her room and read Chekhov, sobbing with deep, Russian gloom. It was when she won a scholarship in the Kingsmith School of the Theatre, in Washington, D. C., that things brightened up.

"I had one fairly nice hat and dress, my only ones," Betsy said. "That day I was down to my last ten cents. So I went uptown on the subway to call on an agent and he looked me over and said 'I get jobs only for people who need them.' I was so hurt. I told him I was down to my last nickel. He laughed. 'Maybe I can get you a job as an usher,' he said."

She walked back downtown. It was miles, but she wanted to keep the nickel for a cup of coffee in the morning. In the morning, fortunately, her luck changed. She got a job as understudy with a Broadway show. It tided her over for a few weeks until the play failed.

After that—"my gosh it was awful," Betsy says. "My gosh" are her cuss words. She uses them constantly, with fierce, young emphasis. She was too proud to go back to Conover. She moved to a cold water flat in the slums beyond the Village. If you don't know about cold water flats, be assured they are the end in housing—no steam heat, no hot water, no nothing but four walls and a

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roof. Betsy's was lighted by oil lamps and the only heat came from a pot-bellied coal stove in the kitchen, which served as combined furnace and cook-stove.

BY way of earning eating money, Betsy took a job in her agent's office, sorting cards. Her wages were unique—she earned fifteen dollars a week and an ice cream cone at the end of each day. This was in 1945, mind you, in the era of the inflated wartime prices, so eventually she got so broke, she even had to get a roommate to share the cold water flat.

"I remember one night coming home with a temperature of 103," Betsy reminisces. "I was coming down with flu. As I unlocked the door to the flat, I saw my roommate in the kitchen, her head in the oven. She was trying to start the fire and weeping because she couldn't manage it. I couldn't either, so we both cried ourselves to sleep.

"I never knew before," she said, "how important warmth and food and protection were and why girls marry men they don't love. I nearly did marry one boy that winter. But then Spring came. I got ten weeks in stock at fifty dollars a week. Then, miraculously, Hal Wallis heard of me and signed me for Hollywood."

Her dreams were roseate and she saw herself picking up Oscars every April. So out she came. She knew no one in town and no one knew her. She sat and sat—and all she got was a screen test.

Betsy isn't angry about it. "My gosh, I know Mr. Wallis had more important things to think about than my career—but I didn't," she explains.

Her sense of timing warned her that she must not wait too long. Wallis told her if she went back to New York she would starve. He had no idea what a shuddering train of memories he stirred up in her by that crack.

Thus in May, 1947, Betsy came back to Broadway and tested for the London company of "Deep Are the Roots" and arrived in London during the miserable winter weather and austerity.

She grew thin during that tour—but she also grew in her art. That she knew. It was on this score, really, that she said "no" to Cary when he suggested Hollywood. But she is glad Cary changed her mind.

"I know now," she says, smiling, "that you can get as much happiness out of acting in Hollywood as in the theater. Because of the people who surround you. Without exception, from the prop men to the director, they know their jobs and love them."

I didn't want her to get started on her favorite subject, acting, again. I told her the public wanted to know more about her, herself.

"My gosh," said Betsy, and this time her eyes twinkled. "Should I tell that in my youth I used to play golf and tennis and read and read and read?"

Her mood changed—suddenly. "I was so sad on the last day's shooting of 'Every Girl Should Get Married.' I'm sure that all actresses have an inferiority feeling in private life. Otherwise we wouldn't have to become actresses and live dramatically through our work. But in the picture, Franchot Tone has a line about my being happy that through all my trickery, I've got my man. I can't tell you how horrible I felt, thinking that perhaps someone might think I'd do anything like that, really. I'm pretty normal, even old-fashioned, I guess. I believe in all the clichés, all the sentimental things about marriage and children. I want them very much."

You see what kind of an extraordinary girl she is? And you see, too, don't you, how Mr. Cary Grant's beautiful good taste has once again manifested itself.

THE END

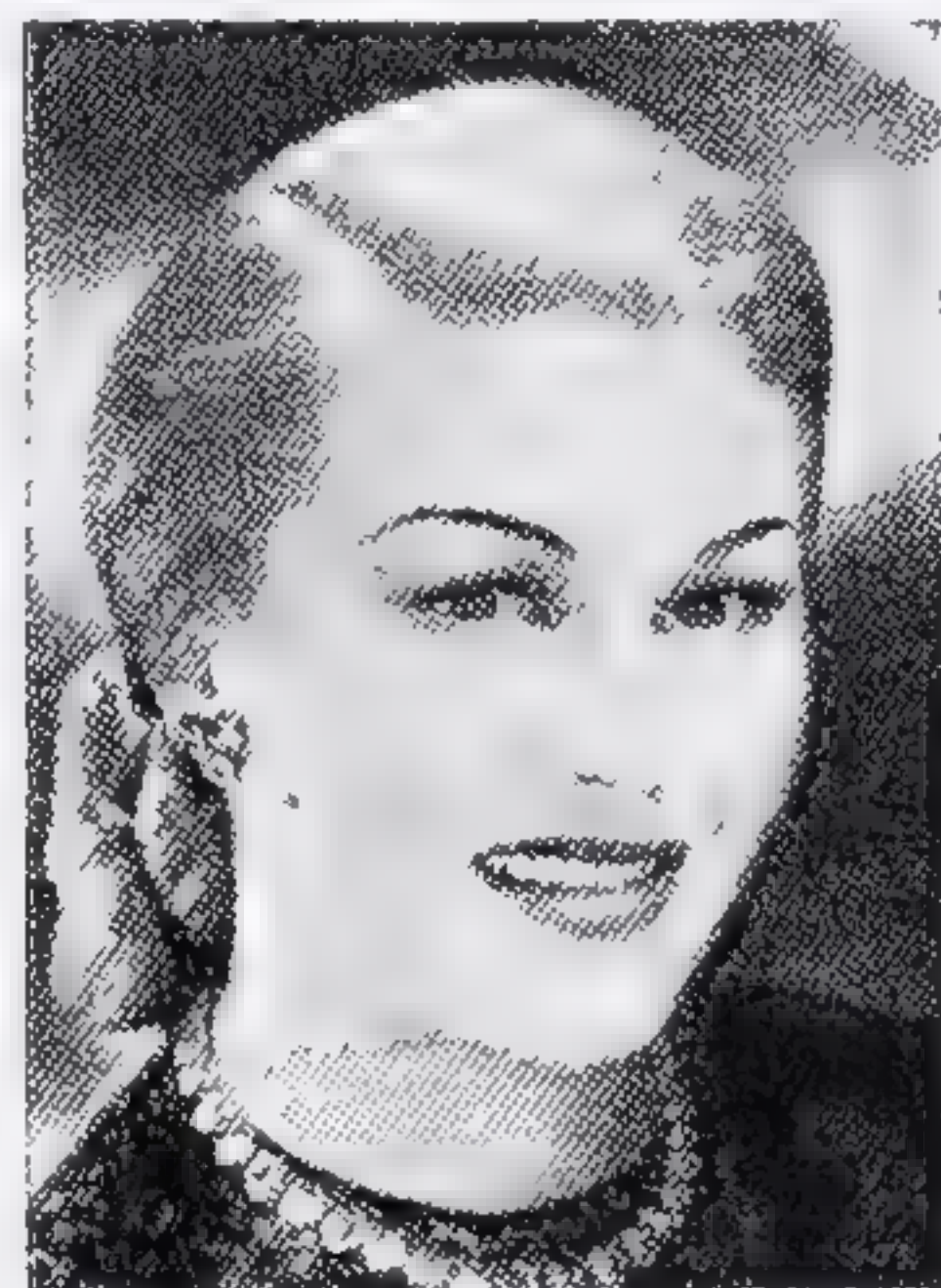
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adds a subtle, satiny touch...
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Halfway to Heaven

(Continued from page 58) in East Canton, Ohio. "Pete" shares her home with Aunt Mel, who is, officially, Mrs. Melba Dysle. She and Aunt Mel do all the housework and cooking except for the cleaning woman who comes in twice a week.

She came to Hollywood two years ago on April Fool's Day and she is not sure but that it is significant.

As you've probably read, a friend of hers, Arlen Hurwitz, entered Pete's picture in a "Miss Ohio State" contest. Pete's victory led to a two-week Christmas vacation trip to Hollywood and a test with Twentieth Century-Fox.

She came West for the train ride. After two hours of rehearsal, a few days after her arrival in Hollywood, she made the test. She expected nothing of it. That evening, by studio request, she went out on a publicity date with Victor Mature. Nothing came of that, but with the test, something did. She got a six-months' option.

SHE thought a six-months' vacation in Hollywood would be fun, at the end of which time she would return to Ohio State and get credits for her B. A. So now look. She's a star. The irony of it is that her friend Arlen was always a rabid movie fan, while Pete never was. Even at school, she had no acting ambitions.

Those secretive green eyes, that glowing skin and that figure make her what wolves howl for. Which will only get them hoarse, for she is not listening.

In her two and a half years' residence in Glittertown, she has been to the Mocambo once, Ciro's twice. Dancing bores her, because, she admits, she's terrible at it. Night life bores her even more, because her strongest drink is a coke. Besides, she prefers college boys to Hollywood wolves and college boys can't afford that Sunset Strip tariff.

With "cute fellows," as she calls them, from UCLA and USC she plays golf and tennis, both of which she does excellently and tries skeet shooting, which is currently fascinating her. Her one stellar extravagance so far is having her own box at the ball game.

She smokes incessantly and does her own marketing. This is that old devil economics at work again. "They charge too much when they come by the door or when you telephone some market," she explains.

When she goes out on a college-boy date, she loves eating hot dogs, peanuts and popcorn or "hamburgs" as she calls them. At home she stokes up on what she tags "farm food"—soup, steak, vegetables and home-made cake. Even breakfast, which she doesn't have until ten-thirty, when she is not working, is a heavy meal—ham and eggs, toast and coffee, but she doesn't have to worry too much about weight because she swims every day and plays tennis often.

Her only calorie concession is shunning potatoes. She weighs exactly one hundred and twenty-four pounds, which is eminently satisfactory on the curves of her five-foot-five height. She keeps no liquor in the house, not even for snake bite and even less for the lads who regard themselves as God's gift to young glamour girls. But she always whips up a cake when she has a date, for midnight eating, just in case the fellow wants a snack when he brings her home.

She never goes to beauty parlors and off-screen wears no make-up except lipstick and little of that. Her hair curls naturally and she shampoos and cuts it herself. She does her own manicuring and never uses polish.

Fashion is spinach as far as she is con-

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cerned. She dresses collegiate style, preferring skirts and sweaters, with saddle shoes. She makes her own skirts and blouses and knits her own sweaters. For the latter she has, she says, "lots of sharp designs." She learned to sew when she was eight but in Hollywood she hasn't a sewing machine. "There's always some one from whom you can borrow one," she announces, sagely.

HER musical taste is highbrowish. She doesn't collect swing records but loves symphonies and wants to weep when she hears Tschaiowsky, particularly the "Romeo and Juliet Overture." She can't sing a note but wishes she could. Her sense of humor is as subtle and wise as her whole personality. Talking of herself vs. the pianoforte she says, "I can play 'Sweet and Low' with both hands—if I play slowly enough."

She is religious and glad to admit it. Back home in Canton, Ohio, she never missed a Sunday at the Methodist Church and she taught a class at the Sunday School. She hasn't hooked up with a Sunday School class yet in Hollywood but she rarely misses a Sunday at church. She hates hats and hasn't even got a Sunday one. Currently she is studying "Kings" in the Bible, those two great books of Ancient History, now known as "First Kings" and "Second Kings." Jean can tell you the sequence of them with all the confidence of an elderly Bishop.

Think of Catana, the wild beauty and then brace yourself for the fact that the unspoiled Miss Peters does her own washing and is as proud of her washing machine and steam iron as the Turner-type starlet is proud of her new convertible.

With one exception she made no close friends in the Hollywood film colony and doesn't even know where most of the big stars live. After going to a couple of big parties where no one knew her and she didn't even know her hostess, she's had all she wanted of that. When you pin her right down to it, she tells you that she has found California a stand-offish place. Then she smiles. "My mother expected me to be plunged into wickedness out here," she says, "but I found Hollywood almost excessively normal." The word "normal" is full of meaning for Jean. She murmurs that she hopes to stay "normal." She wants to live a "normal" life. But she admits that she misses the seasons and the sights and scents of Ohio farm life. That she is fantastically normal right now is proven by what she said to Darryl Zanuck when he told her

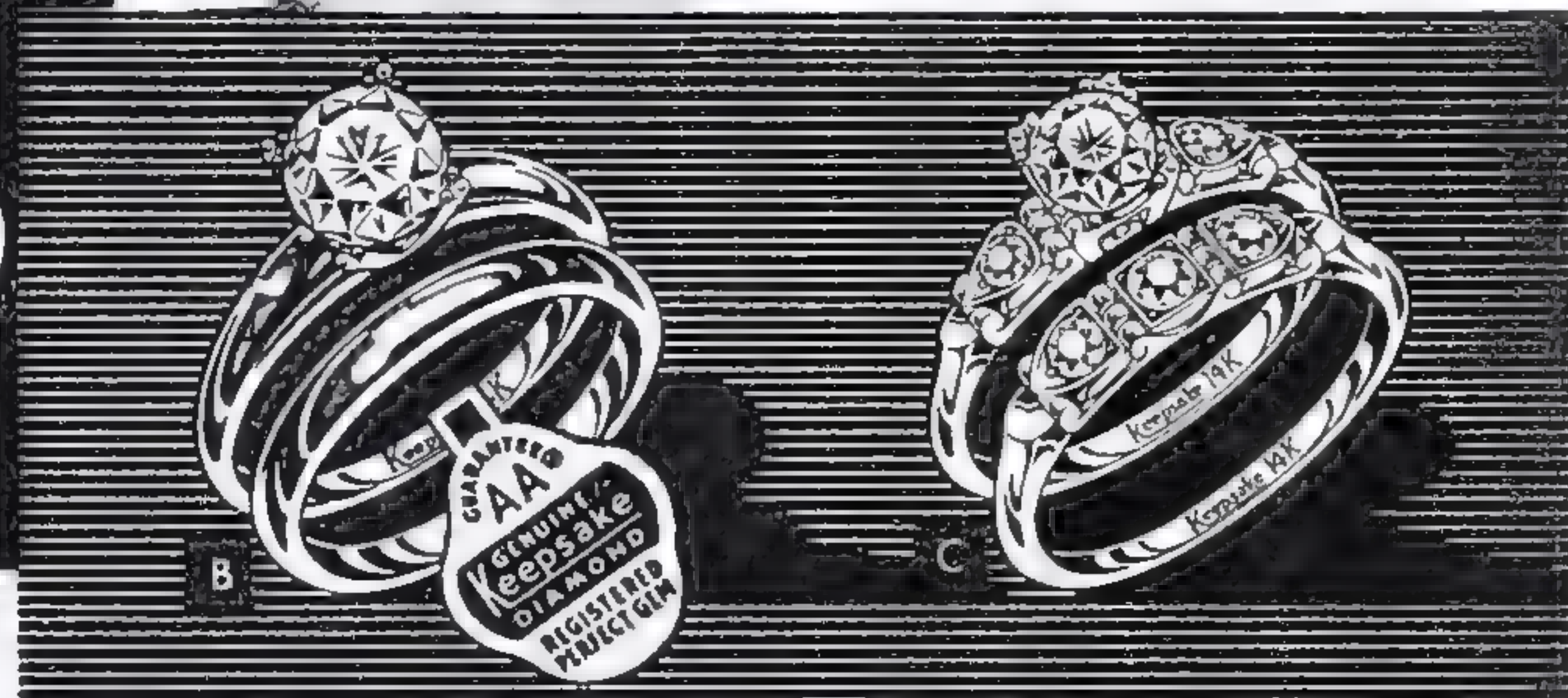
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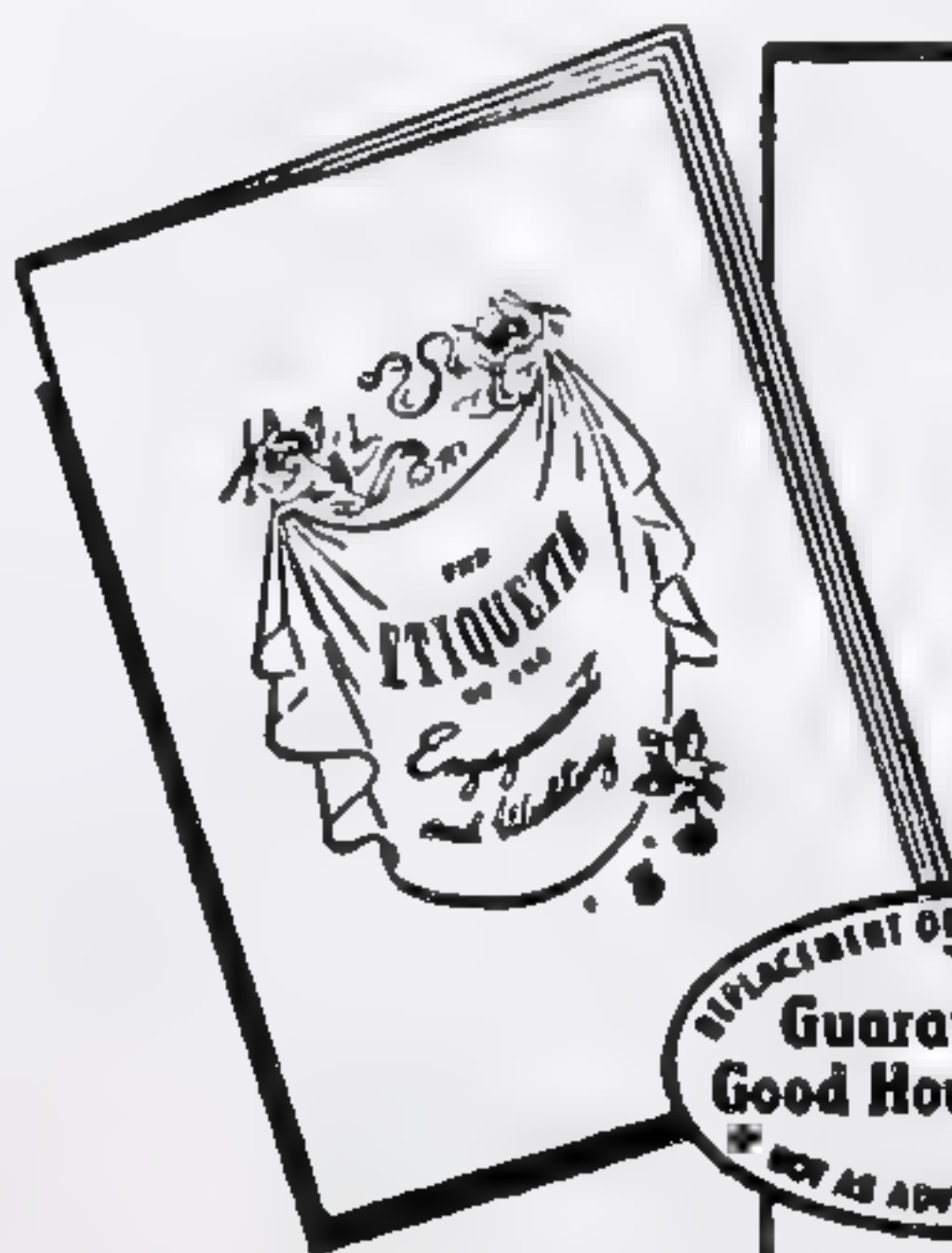
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that she, an unknown, was going to get the role of *Catana*, a role which Linda Darnell, Jeanne Crain and a couple of other stars had fought over.

"Roger," said Jean—and that was all. Aunt Mel is more a girl friend than a relative, being only twelve years Jean's senior. She's a widow, having lost her husband two years ago. Her one Hollywood pal is keen, young Vanessa Brown, who you may remember used to be a Quiz kid. They go to the opera together. "You should see Vanessa on an occasion like that," Jean grins. "She loves to dress."

Jean admits to being a terrific sleepy-head, come evening, but she certainly packs her daytime hours. Besides the housework, cooking, piano lessons and her career, she models in clay, tries oil painting and attempts writing. She says, in fact, that she is studying more now than she did at college, since she also takes a daily diction lesson, plus a daily dancing lesson at the studio.

SHE still yearns occasionally to be on the staff of a university and write useful textbooks. That's what the girl says. Can you imagine a class of young males, looking up at a teacher like Jean and keeping their minds on their trigonometry?

Ask her about boy friends and she obviously believes in numbers. There is nothing coy or vague about her at any time but the boy friends seem to be lumped in one anonymous group—all labeled "cute." There was a "nice boy" at Ohio State, who is now a doctor and who journeys way out here to see her. There is a "cute Phi Delt" locally, whom she sees frequently. With a group of coeds, she goes with members of the Los Angeles polo team and was enthralled by the recent Olympics and the California winners, since she knew so many of them personally.

From this you undoubtedly gather, as I do, that she is still more slanted toward college than she is toward Hollywood. This, in fact, may explain her recent flare-up at the studio that shocked, by its very boldness, Twentieth Century-Fox into speechlessness. For after only two pictures, she dared turn down "Yellow Sky," opposite Gregory Peck and then "Sand," opposite Mark Stevens. Jean said she didn't like the parts and she may have been right but Anne Baxter and Coleen Gray, respectively, were promptly put into them and Jean took an eight weeks' suspension, which is the most suspension any studio can dish out. But you will soon see her with Clifton Webb in "Mr. Belvedere Goes to College."

Nevertheless, this freedom of thought followed by action is very characteristic. At the University of Michigan, where she spent her freshman year and at Ohio State, where she was a soph, she went all out against sororities. Obviously eligible, a natural "pledge," her eyes flash as she says, "They are symbols of the most childish cruelties. They attempt to make rules for life—and what they do is to ruin altogether too many lives."

She doesn't intend to have her life ruined, either by bad parts or Hollywood and certainly not by extravagance. "I would have been a fool not to have come to Hollywood, when I got this opportunity," she says. "If I make good I'll have the thrill of great achievement plus much more money than I ever dreamed I could earn."

She'll need that money, too—unless she falls in love with a rich man. For her first dream is to get married, have four children and live on a big farm. Until that happens, whatever else she may do or have, she insists she'll only be halfway to Heaven.

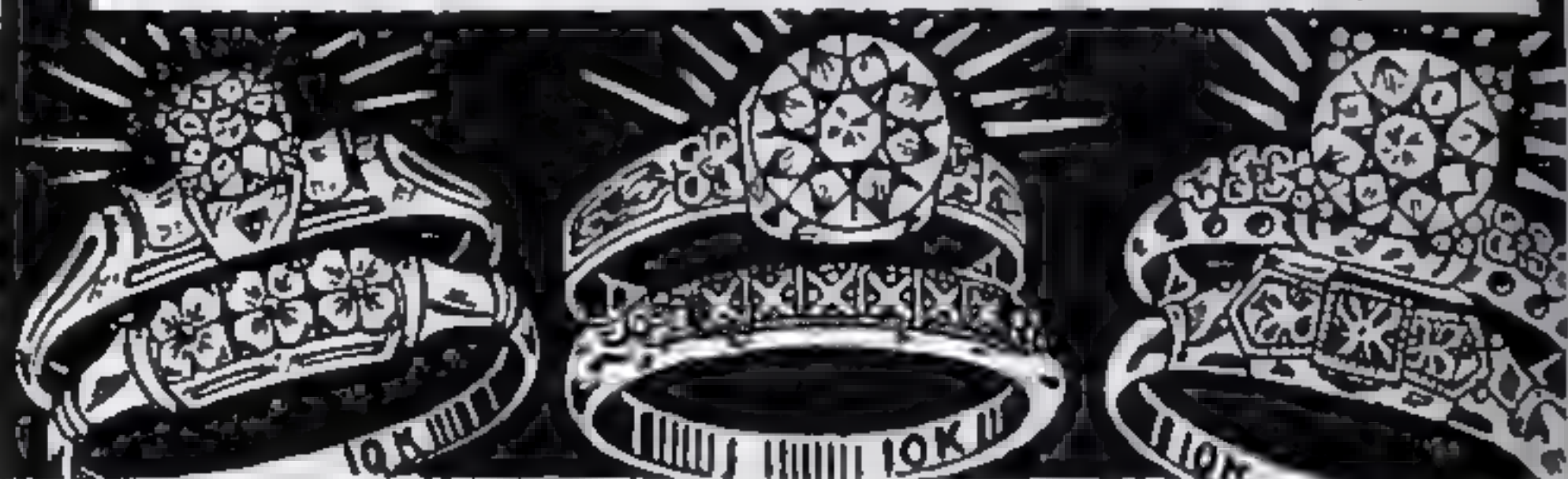
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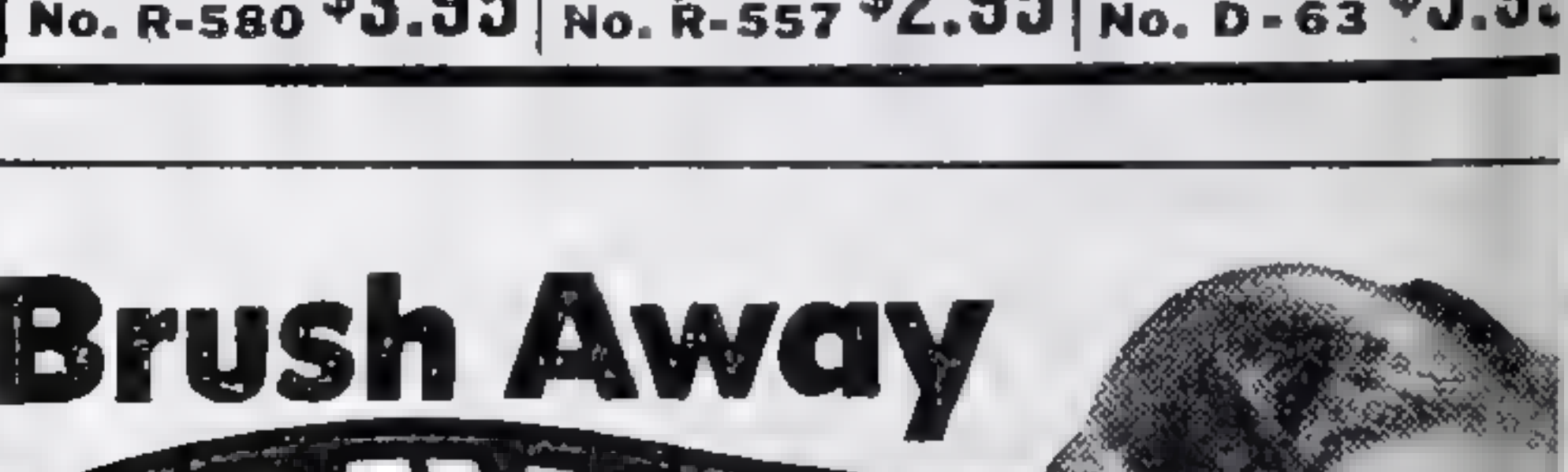
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A Gay History of Hollywood

(Continued from page 64) toothed extra boy, who that month turned up in the "Collegian" series at Universal?

Yet there, at the end of prosperity and silence were big Clark Gable and tiny Shirley Temple, slated to become the brightest twinklers in the glamorous second chapter of Hollywood.

THE whole world rocked to the stock market crash of October, 1929—the whole world except Hollywood, that is. Oh, sure, there were some people who dropped a fortune in the market—Wally Beery for one, Garbo for another. No one in movie-town gave it a second thought. Everybody, including Beery and Garbo, was busy making new fortunes. The advent of sound was not an overnight revolution. Theaters had to be wired. New studio techniques had to be worked out. The battle of survival was on. D. W. Griffith, for instance, made a "talkie" of "Abraham Lincoln" with a cast of one hundred and ten and a script by the very distinguished Stephen Vincent Benet. Yet by 1933, Griffith was out, his interest in United Artists sold, he himself in retirement.

Those first "sound" years followed the pattern of the early movie years. Where originally, it was enough that a train moved on the screen, in 1927 to 1930, it was enough that the train's whistle whistled, or that Al Jolson's voice echoed through "The Jazz Singer." By 1931, the thrill of listening was leveling off. The sophistication of the screen was rising, at M-G-M particularly, with Norma Shearer and Robert Montgomery reading the bright lines of Noel Coward and the gangster cycle was also in. The brutal acts of violence that were creating newspaper headlines in the prohibition era were translated to the screen with all their gore and action visible. At Warners there was a new star, Edward G. Robinson (out from Broadway) in "Little Caesar." There were James Cagney and Joan Blondell (also from Broadway) in "Sinner's Holiday" and Cagney pushing a grapefruit in Mae Clarke's face in "Public Enemy." Howard Hughes, today's head of RKO, followed up the hit of "Hell's Angels" with a bigger hit called "Scarface," actually a story of Al Capone (which the Johnston office won't permit on screen today) which discovered Paul Muni and George Raft for the public. Warners were also showing what the screen could do with musicals and chorus girls. What they did with chorus girls was a caution. They hung from chandeliers—in fact, they were the chandeliers. They sang under water—or were the waterfalls.

At the same time, Warners were trying to do superior things. Oddly enough, under all their noise and suspensions, their quarrels with stars and creators, Warners always try to do superior things—and often achieve them.

In the 30's, their highbrow yearnings were embodied in George Arliss and later, "Mr." Paul Muni. Arliss was always "Mr." George Arliss in the Warner ads. He did what Don Ameche has tried to do since—only he survived and Don got badly hurt by it. Arliss did biography—"Disraeli," "Alexander Hamilton," "Voltaire," "Richelieu" and others. Only age stopped him—but "Stephen Foster" and "Alexander Graham Bell" almost murdered Don Ameche in his youth. Muni, having scored as a man of action, did "Louis Pasteur," "Zola," "Juarez" and others and got away with them. He was deeply acclaimed and deeply successful but the moment Warners tried to give him the "Arliss" treatment and advertised him as "Mr." Muni, he seemed to get deeply impressed with himself. And

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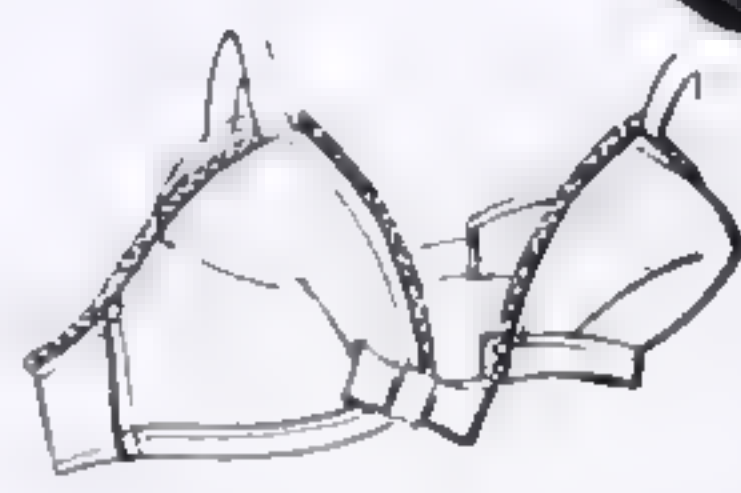
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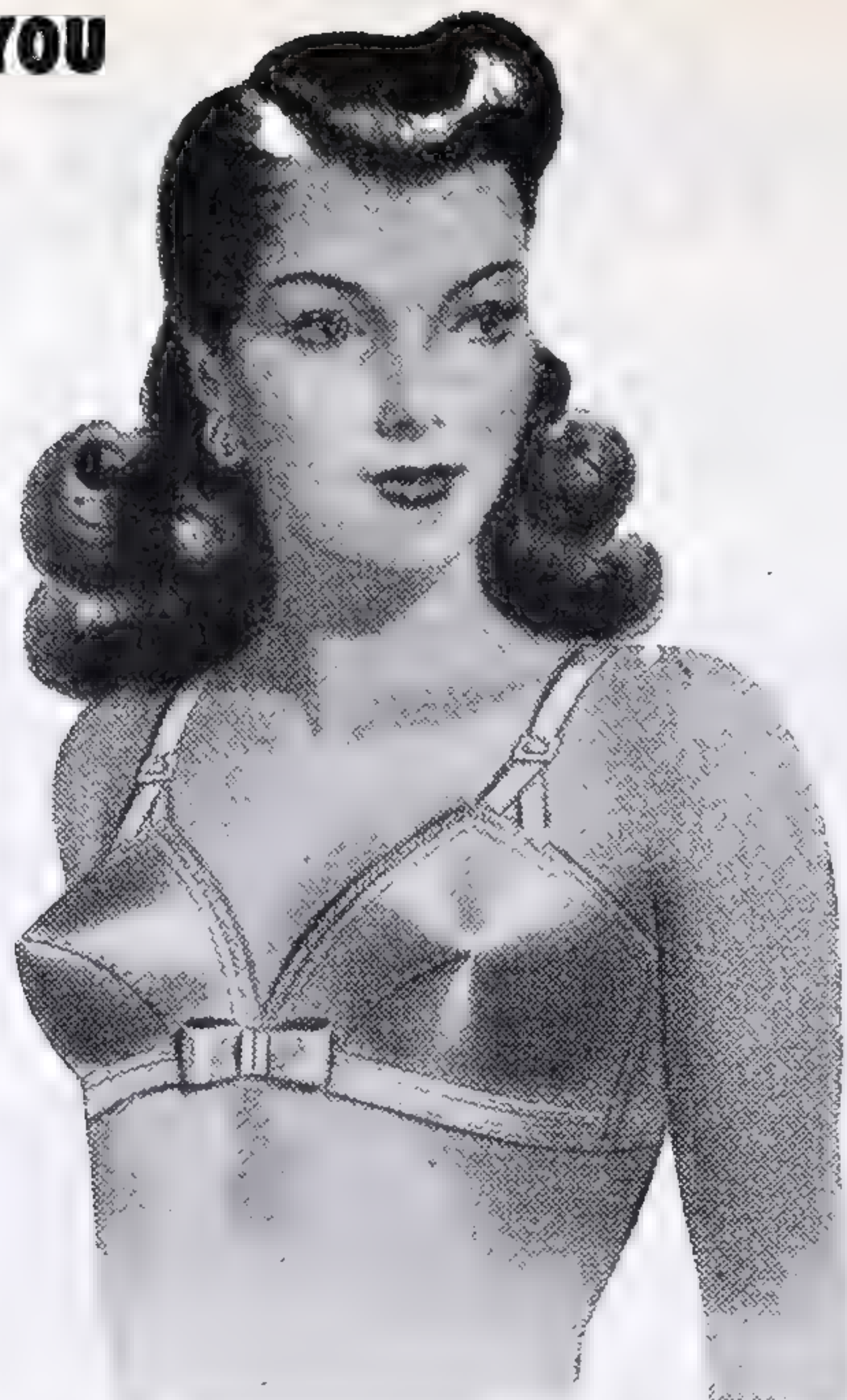


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Muni's career, of course, like that of every other male in the industry, was affected by a man who strolled into "Dance, Fools, Dance," Joan Crawford's picture. This character sat down at the piano and played Beethoven, while he shot it out with rival gangsters. This was Gable and the havoc he created on screen and off, erased the memory of practically every other idol, save Valentino.

THE timing was exactly right for Clark. Like Montgomery Clift today, his second big picture reached the public before his original one. The bits he had played previously were ignored. Having been pushed around in the theatrical business for years before that—and even in Hollywood, having been dropped by Warners "because he couldn't act"—he had balance enough not to lose his head in the fame that instantly engulfed him. Off screen, too, Hollywood was a setup for Clark and vice versa. Because by this time, Hollywood had absorbed the technical advance of talkies—and the huge fortunes created thereby and was blazing with a new intensity.

Both Mary Pickford and Douglas Fairbanks tried sound pictures—and while they didn't flop, their success in no way measured up to their silent films. And while Pickfair may have been aghast at young Doug's marrying that crazy, dancing Joan Crawford at the very end of 1929, there was no denying that this same Miss Crawford was doing simply magnificently in sound pictures and also living most magnificently in the section of town called Brentwood.

Brentwood was so new that while it had a few main streets, its cross streets were unpaved. Theirs was the love of all loves, so much so that over the door of their Spanish hacienda in Brentwood, mechanical doves kissed when you rang the front door bell and inside the house the married lovers never went from room to room or upstairs or down yet, without one another. Never, for two years.

Yet neither she, nor her mother-in-law, Mary Pickford, were the queens of Hollywood at that period. Ann Harding and Ruth Chatterton were. They, too, were ideally married, Miss Chatterton to very handsome Ralph Forbes, Miss Harding to fairly handsome Harry Bannister. Miss Chatterton bought an Italianate mansion out in the swankiest section of Beverly Hills and they do claim that the very dishes on which guests were asked to deposit their gum were made of the greenest jade.

But Miss Harding had no truck with the mere purchase of a home. She built her own. Her contract called for her to earn a million dollars in three years, so she gouged out the side of a mountain for her home site. Roads had to be built to reach it and miles of retaining walls. Maybe it's legend, but people who should know claim that the finished castle, with a big swimming pool for the Bannisters and a small wading pool for their little girl, with a turntable for automobiles, so that visitors would be saved the arduous task of having to turn their own cars and suchlike refinements, cost better than \$300,000. Rudy Vallee, always a canny lad with cash, lives there now. He picked it up in 1940 for about \$35,000.

Hollywood was positively ablaze with deathless loves. Loretta Young, a teenster, had eloped with Grant Withers. William Powell had married Carole Lombard, quite a bit younger. John Barrymore had married Dolores Costello. Clark Gable remarried his second wife, Rhea Langham, to be sure that their union was utterly, utterly legal. Only about that time, he began appearing a lot at Mrs.

Douglas Fairbanks, Jr.'s dinner parties. Charlie Chaplin, divorced from his two child-brides, began turning up at Pickfair dinner parties with a girl divorced from her own child marriage, Paulette Goddard. And a Mr. George Brent, divorced from his first wife, began appearing at Miss Ruth Chatterton's dinner parties. And a new, very blonde girl, whom Arliss had discovered, said of herself, "I'm simply not right for pictures. I can't last." She was Bette Davis.

IN CASE you want my opinion on a current marriage that will survive everything, I give you that of the little girl who appeared in 1934 in "Little Miss Marker" and changed the course of film history. Naturally, I mean Mrs. John Agar, the gayest, most level-headed little thing who ever faced a camera. Today at the venerable age of twenty, Shirley Temple is still just that—gay, wise, talented and beautiful. And rich!

She created her own wealth, little Miss Shirley. She created a troupe of imitators—Jane Withers, Virginia Weidler, Gloria Jean, Sibyl Jason—and today's Margaret O'Brien.

Even boys tried to cash in on the cute kiddie act—Jackie Cooper, Freddie Bartholomew, Bobby Breen, Roddy McDowall, Bobby and Billy Mauch (the twins) and Mickey Rooney. The original debuts of plump little Judy Garland and inhibited Deanna Durbin were influenced by the success of Shirley. Brutal as it is to set it down here, it is still true that Margaret O'Brien, Mickey Rooney, with his great talent, Deanna, who could be great, are all waning stars.

Freddie Bartholomew, Roddy McDowall and Jackie Cooper are off-screen almost completely. Mitzi Green, child star before Temple, is a night club entertainer.

Nobody in those old days noticed that a kid named Lana Turner entered Hollywood High School, or that there was a new young attorney-about-town, Greg Bautzer. Hollywood was saddened by the death of Will Rogers and it had new worries. One was whether movie stars should go into radio. Another was Jimmy Cagney's walking out on his Warner contract and Warners saying they'd fix him so that he'd never work again—except for them. The last and most important was—what to do about Mae West.

In the history of Hollywood—Pickford, Valentino, Garbo, Gable, Temple and West must forever be listed as the super-stars. Rivals and imitators they have all had—but they were truly the "originals."

Some other great originals, like Will Rogers and Marie Dressler, got started too late, really. Dietrich, the Garbo imitator, is surviving the original—and Bergman, stemming from the same pattern, is the current expression of the initial vogue, with Viveca Lindfors, at Warners and Marta Toren, at Universal, being urged by their studios to latch on to same, if possible.

West was the rowdiest star of all. She was not young when she came into pictures. She was never beautiful. She was forced to quit because she made things too hot for herself—her own productions, her private life and the reaction of the more correct audiences. But while she lasted she was sensational and among the spectacular things she did, one of her most minor ones has had the most lasting screen benefit, she gave his biggest chance to an obscure leading man, Cary Grant.

By 1936, Joan Crawford had married Franchot Tone. Clark Gable, divorced, was escorting Carole Lombard, divorced from Bill Powell and recovering from her heartbreak over Russ Colombo's untimely death. That same year, the first

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2 ADD WATER gradually, continuing to massage. Remove the cleansing lather. Then continue to add water and massage until no more lather forms.



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color picture, "The Trail of the Lonesome Pine," had been released. A "charming young society girl," as publicity had it—and for once publicity was telling the truth, had been signed by M-G-M under her own name. This was Rosalind Russell. Humphrey Bogart had clicked big with "Petrified Forest," which starred Leslie Howard and another new guy, Jimmy Stewart, was so good that his pal, Henry Fonda, told producer Walter Wanger that if he'd only been smart he could have had Stewart instead of Fonda. Fonda was involved with two big romance rumors at that time. One set declared he would definitely remarry his ex-wife, Margaret Sullivan. The other said he would definitely marry Shirley Ross, a girl who had clicked singing a tune called "Thanks for the Memory" with a Broadway comic, Bob Hope. Hank said he wouldn't marry either one and he didn't.

PARAMOUNT had two newcomers also—Fred MacMurray and Ray Milland (who had been let out by M-G-M) but the new riot was one Errol Flynn, married to the French beauty, Lili Damita and little dreaming of the effect that either portholes or a cigarette-stand girl Nora Eddington were later to have on his life.

William Powell was dating Jean Harlow while divorced Joan Blondell married Dick Powell and everyone expected Cary Grant to marry Phyllis Brooks—who looked so much like his ex-wife, Virginia Cherrill. The newest reigning beauties on screen were Olivia de Havilland and Merle Oberon, one so naive, the other so worldly. Olivia had a gangling-legged sister, Joan Fontaine, who was very much in love with Conrad Nagel, many years her senior. Everybody nearly died when the Fontaine kid went into a Fred Astaire picture and she nearly died in the same production when Fred insisted upon fifty-six takes of a scene they had together. Who dreamed then that she would one day be grabbing Oscars away from the real queen of RKO, the scintillating Katharine Hepburn, or feuding with her Oscar-winning sister, Olivia?

As for Merle, she was a firebrand. She was allegedly engaged to Joseph M. Schenck, the film magnate who had wed Norma Talmadge, though she did appear at a lot of places with a penniless young Englishman, named David Niven. She was

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pals with Norma Shearer, the screen's "first lady" and she also sponsored parties for the new Mrs. Douglas Fairbanks, ex-Lady Sylvia Ashley. Hostesses didn't know what to do. To be in right with Merle meant antagonizing many people one way or the other.

IN 1936 everybody was playing "Knock-knock, Who's There?" and when Hollywood played it, the answer was radio. The Lux show came out. Cantor came out. Jack Benny, a radio boy, went into pictures. Bing Crosby, not much of an actor, you understand, but distinctly a comedian and a crooner, was doing so well that he brought the whole Crosby clan to Hollywood, with all of them working for him in various capacities. He and Dick Arlen, with their wives, Dixie Lee and Jobyna Ralston (each of them with a son) made a happy group out in the very newest development, Toluca Lake.

George Brent moved out there, too, and began romancing, of all people, Miss Greta Garbo. Hollywood was fretting over the threat of radio and when Irving Thalberg, a truly great producer died, they became more fearful. Although they felt Hollywood itself might survive this loss, they were confident that M-G-M couldn't. M-G-M was Thalberg, they said.

They paid slight attention to the success of an M-G-M production, "Naughty Marietta" with Nelson Eddy, who would, he promised, always remain a bachelor and Jeanette MacDonald, who seemed to be forever a bachelor-girl, despite her constant appearances with executive, Robert Richie. And nobody, including the public, paid any attention to an extremely minor Twentieth Century-Fox picture released the very month Thalberg died. It was called "Pigskin Parade" and it starred Stuart Erwin and Arline Judge. So why am I bringing it up twelve years later? Well, playing bit roles in it were Betty Grable, Tony Martin and Judy Garland.

England got a new king and queen that summer of 1937, but Hollywood lost one of its favorite queens: Jean Harlow. People didn't know whether or not Bill Powell could survive her loss. 1938 saw the dark-haired little Turner girl going over to Metro with her discoverer, Mervyn Le Roy. 1938 saw a redheaded girl come over from England and sit out eleven months of a twelve-month contract, when they finally cast her in "Good-bye, Mr. Chips" and gave the world-wide screen Greer Garson. 1938 saw a French girl, Annabella, come to town with her husband, Jean Murat and that most beautiful girl, Hedy Lamarr, from Austria.

In Europe, the Austrian paperhanger, Adolf Hitler, murmured about war but Hollywood didn't think much about it. Hollywood didn't think. It was too busy with Cupid and by the time 1939 came along, it was in its most marrying year.

Because that was the year that Carole Lombard married Clark Gable, when Joan Fontaine married Brian Aherne. Barbara Stanwyck and Bob Taylor got married that spring, Bill Powell and Diana Lewis, twenty-six years his junior, were wed. That same year, Douglas Fairbanks Jr. having dated Gertrude Lawrence, Marlene Dietrich, Vera Zorina and other exotics, married Mary Lee Hartford and Janet Gaynor married Adrian, the dress designer, while Ty married Annabella.

The picture, "Intermezzo" with Leslie Howard wasn't much of a hit but Hollywood rather liked the girl making her English-speaking debut in it—a brunette named Ingrid Bergman, a bit overweight but very beautiful. War was declared in Europe in September, 1939, but Hollywood had the Civil War on its hands with the release of "Gone with the Wind,"

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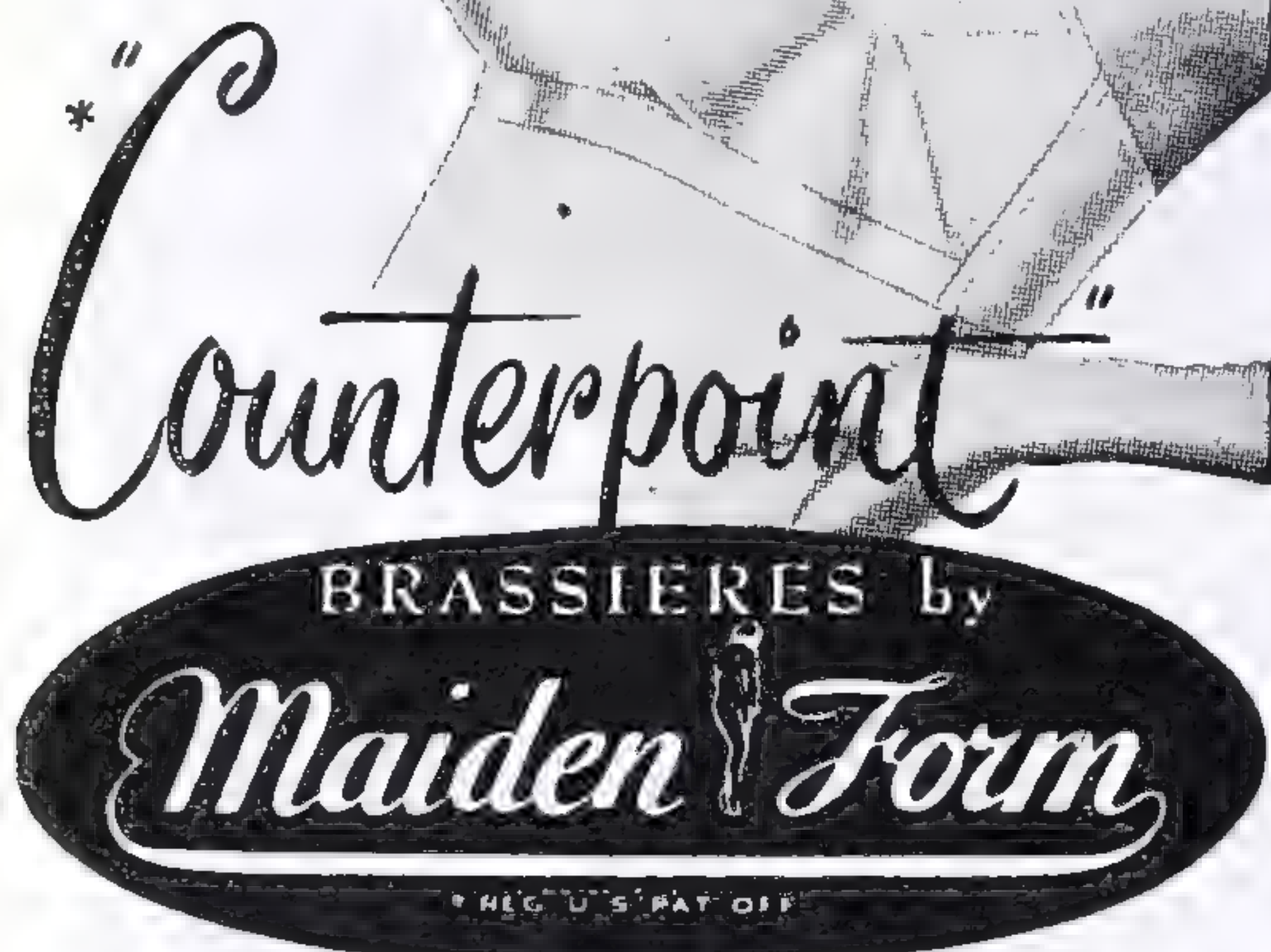
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having spent two years in a search for a Scarlett O'Hara. Laurence Olivier refused to answer questions about himself and Vivien Leigh, who had been so wonderful as *Scarlett O'Hara*, she got an Academy award for it. So on the last day of August, 1940, in the presence of Katharine Hepburn and Garson Kanin (who were expected to wed), Vivien May Holman and Laurence Kerr (as the wedding certificate called them) became Mr. and Mrs. Laurence Olivier.

THE year 1940 saw the parting of Al Jolson and Ruby Keeler. (Jolson was through by 1940, anyhow, it was said.) Douglas Fairbanks died—and a way of life died, too, for even though the war was in Europe, it was affecting the looks of Hollywood. Robert Montgomery went to France to drive an ambulance. Leslie Howard and young Richard Greene packed their gear, preparatory to going back to England. The beautiful glamour girls began going out with older men, Garbo with Gaylord Hauser, the food faddist; Norma Shearer with George Raft; Ginger Rogers with Howard Hughes (*definitely* they would marry!) and sweet Livvy de Havilland was seen everywhere with Jimmy Stewart—not knowing then that he would be the first man from Hollywood to enter service in our flying corps.

War nerves were beginning, but Joan Blondell and Dick Powell, when questioned, said, "We never let a night go by feeling mad." Just one year later, Mayo Methot said the same thing about herself and Humphrey Bogart. She pointed out, that as the third Mrs. Bogart she understood the guy perfectly and *nothing* could ever part them. At that time Bogie had not discovered "Baby" Bacall. Not even Howard Hawks. There was one fully anticipated wedding in 1940, that of Loretta Young to Tom Lewis, the advertising executive and one very surprising one, that of Bette Davis to Arthur Farnsworth, a hotel man and Dottie Lamour began going everywhere with Greg Bautzer.

With 1941, the war was coming closer to us. War pictures were coming out, particularly "I Wanted Wings" in which the leading woman was Constance Moore, but the standout performance was given by an apparently one-eyed girl, Veronica Lake. Two new boys were discovered that year, Dan Dailey Jr. and Glenn Ford. The only trouble with Glenn, said Hollywood, was that he had so little sex-appeal! Nobody anticipated "Gilda" with the girl who played a bit in Joan Crawford's "Susan and God," which was released right then! She *did* have sex-appeal, this Spanish girl, Rita Cansino, screen-named Hayworth, but she was so demure and so very married to Ed Judson that nobody expected very much of her.

After Pearl Harbor, the men really began leaving town. David Niven was gone now. So too, was Flight Officer Laurence Olivier. And more and more from the Hollywood ranks kept leaving. Gable, Fonda, Reagan, the well-knowns and the lesser-knowns. Power, Taylor, Payne, Skelton and many others. And backing up the soldiers in uniform were the soldiers in greasepaint—Bing Crosby, Bob Hope, Kay Kyser, Jack Benny—that list is endless, blazing with tragic brilliance with the name of Carole Lombard who died in a plane crash coming back from a bond drive in January, 1942. Mickey Rooney, before donning uniform, took time off to marry Ava Gardner and Lew Ayres startled everybody by dating his ex-wife, Ginger Rogers. Jackie Briggs was heading toward the Marines at that moment, but who knew, including Jackie, that he was also heading toward a very happy sea of matrimony with the ex-Mrs. Ayres? Very

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diversified people took that fatal step.

The year's "romantic" marriage was that of Vaughn Paul and Deanna Durbin. They had waited for two years to marry. Time began to telescope in Hollywood as in the rest of the world. The war front was fighting. The home front was waiting. Hollywood opened its famous Canteen. Greer Garson made "Mrs. Miniver" and began going about with the young man who had played her son, Richard Ney. Victor Mature, having said goodbye to Rita Hayworth went into the Coast Guard. Humphrey Bogart made "Casablanca" with Ingrid Bergman and they were stars immediately. And a little kid had to be discovered to play a pathetic English child. Thus Margaret O'Brien was found.

More Hollywood regulars went away, so other, newer newcomers had to be found to replace them because the box office was booming. And thus Sue Carol got a chance for her client who, she argued, had been kicking around Hollywood too long and too unappreciated. It was, of course, Alan Ladd. And Van Johnson got his chance at Metro in "The War and Mrs. Hadley," Warners previously having dropped him. And Frank Sinatra, who would certainly replace Crosby, began to be heard from. Gene Kelly came along and Joseph Cotten and a very blonde bombshell, Betty Hutton and a darling small clown named June Allyson.

IN 1943 they discovered a fellow in "Bataan" named Robert Walker and his wife, Phyl, called Jennifer Jones for screen purposes, made "The Song of Bernadette." Such a divinely happy, darling couple they were. Linda Darnell, playing the *Virgin* in the latter picture, eloped with her cameraman, Pev Marley. An impossible marriage, said Hollywood. It couldn't last. And the Garson-Ney marriage looked bad, too, but the Ladd marriage perfect. There was the fantastic marriage between Rita Hayworth and Orson Welles, the genius. Bette Davis's husband, Arthur Farnsworth, died most unexpectedly.

By 1944 time was whirling faster. There was that great palship between Van Johnson and his very best friends, Evie and Keenan Wynn, the happy couple. Dick Powell and Joan Blondell separated and Betty Grable had her first daughter, Victoria Elizabeth James.

Then the Germans and the Japs fell. Peace came. And Hollywood didn't know it but its second chapter wrote its own ending then. For the men came back from war to replace the new boys. The new boys were badly hurt—Van, Frankie, Lon McCallister and the rest, but the men who came back, including even Gable, didn't come back to quite the prominence they had known before. Yet, astonishingly, an "older" star was tops and stayed tops, the one and only Bing, of course.

And what has happened to Hollywood since 1945 does not belong in its third chapter. For the box office has changed completely, and your box office demand is scaring Hollywood badly. Because naturally, Hollywood is still staying itself. With the rest of this country in a boom, Hollywood is going through a depression.

So, what's the third chapter? Television maybe? Maybe. And where are the new stars coming from? Right where they have always come from, from the ranks of some pictures now shooting. Somewhere in some picture now shooting there is a kid playing a bit. And you'll find her, you, dear public, or find him, and you'll make him, bless you.

And ten years or twenty from now, I hope, I'll be writing Hollywood's third chapter for you.

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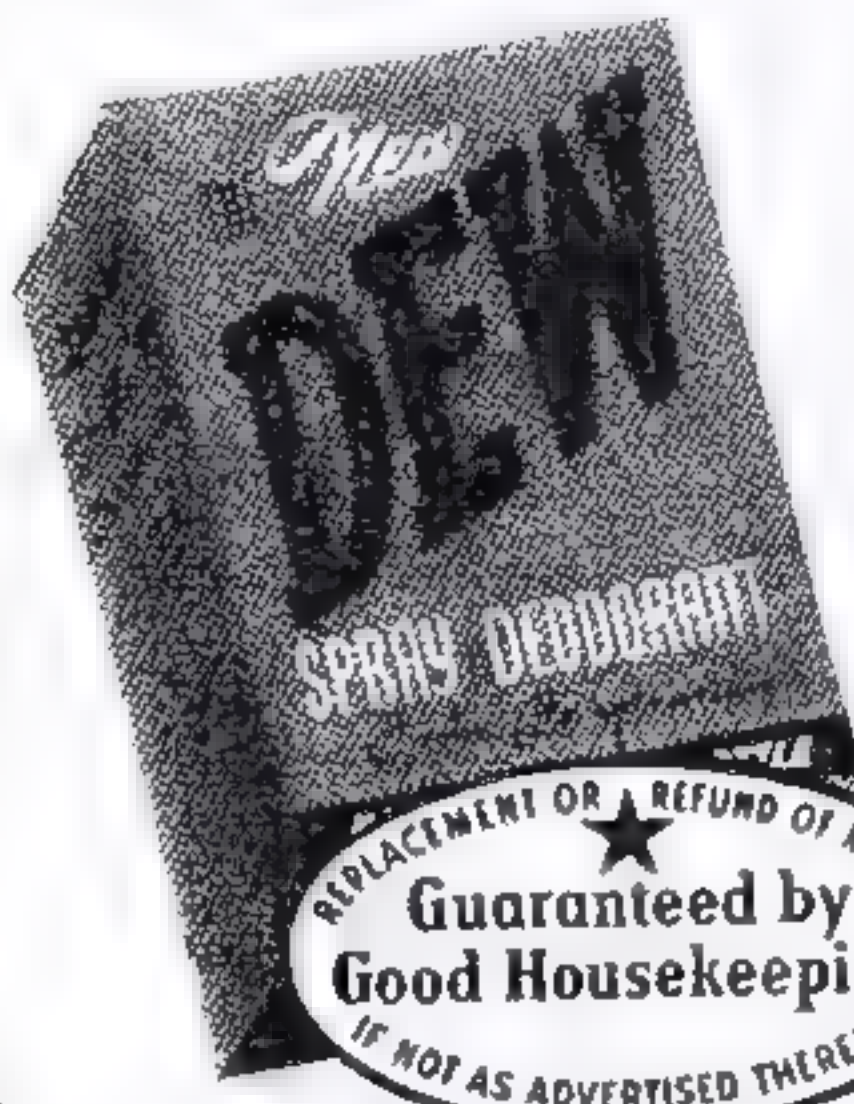


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Hollywood's Dangerous Women

(Continued from page 41) Wyman. It would take a book to describe adequately Ava Gardner's combustious effect on the male of the species. So, for a quick lesson on Ava's sexability, I'll take you to the set at Metro where she's making a movie with Robert Taylor. Here she is in her dressing room—sprawling on a couch. Her shoes and stockings are off. Her black chiffon gown is wispy. The door is open, to save Ava from asphyxiating. Every able-bodied man on the M-G-M lot has some vague but urgent reason to be on the set and, more specifically, near that open dressing-room door.

AND AVA—she's generous. She yawns. stretches and rubs her bare toes, smiles and says something funny to this man and something serious to that and nothing at all to the others. She knows her man. And she knows the technique that will make her difficult for him to forget. The masculine sex voluntarily drowns in Ava's sea green eyes. She's a fascinating reincarnation of all the *femmes fatales*, from Eve and Cleopatra to DuBarry and Mata Hari. Because she's just as smart. Ava uses men to get what she wants. And I don't mean money.

From second husband Artie Shaw, Ava extracted an education. She now not only reads good books, she understands them. With her first mate, Mickey Rooney, Ava had a twenty-four-hour-a-day course on "How To Be A Personality." Add her own natural talents and you see why Ava drives 'em all goofy—and that goes for Peter Lawford, Howard Duff, Howard Hughes, Prince Palahvi of Persia and the Man on the Street.

What are her natural talents—provocativeness and the come-and-get-me aura that every woman has who ever has been loved by man. Plus dignity. The woman who doesn't have dignity is a lost cause. Dignity serves as a barrier against the obvious and flagrant, towards which men may be drawn, but from which they retreat rapidly.

I first met Wanda Hendrix when she was sixteen years old. And even then Wanda was passionately in love. I won't mention his name because she begged me not to. Wanda, a small, intense bundle of womanhood, is always desperately in love. That's one of her charms.

But curiously, in spite of this, Wanda is completely without coquettishness. She says what she thinks, when she thinks it. If you don't like it, that's too bad. Audie Murphy likes it. He has asked Wanda to marry him when she returns from Italy in December. And he doesn't have to worry that Wanda will prefer some Italian *Don Juan* during her absence. She's the Rock of Gibraltar. She doesn't always want what she gets but she always gets what she wants. She knows her way around. She was poor. She had to fight to make her way. And now that she has made her way I am certain she will let no one get in her way. She means to get places and do things. Watch her as Hollywood is watching her right now. For it is evident, even when you meet Wanda casually, that she has in her personality the drive, realism and intense ambition that makes little girls like her stronger and more forceful than men who are twice their size.

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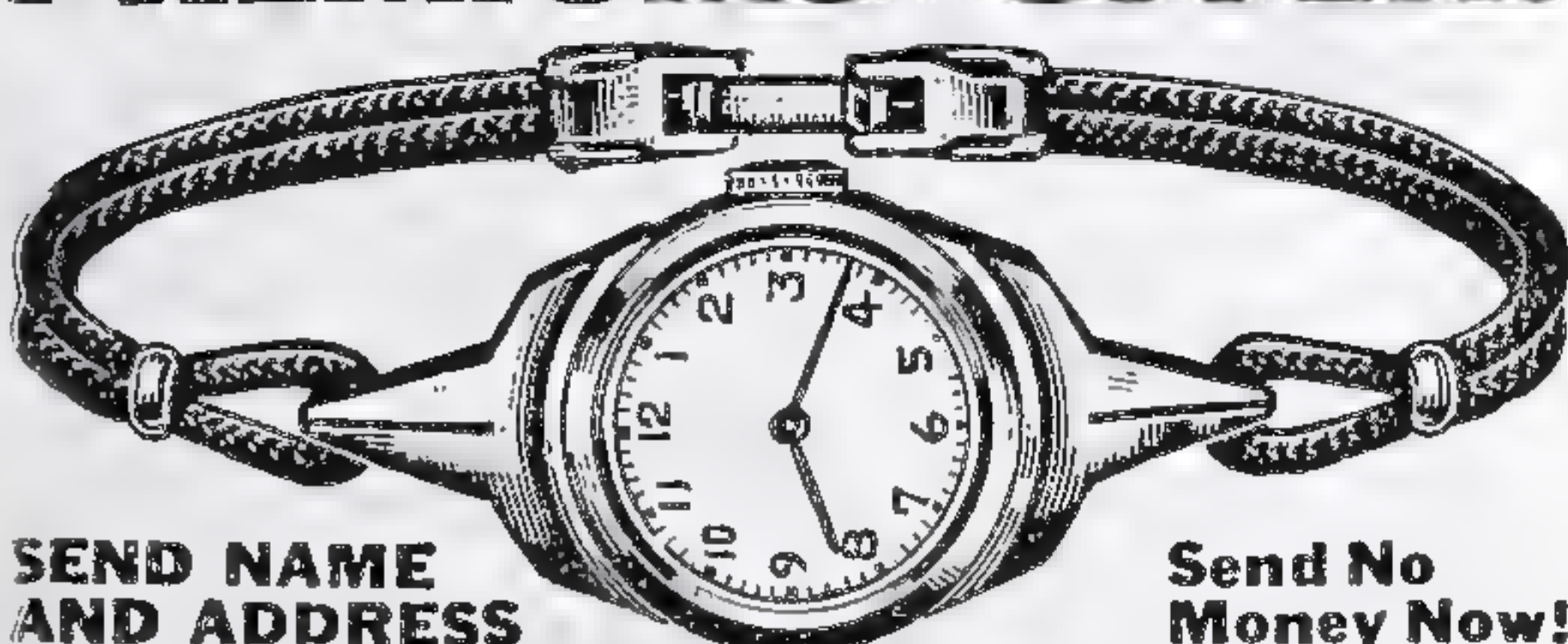
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She knows, obviously, among other things,
that a man, no matter how successful or
powerful he may be, has a hungry ego
and when he steps out with a woman on
his arm whom others find desirable, he
feels, temporarily at least, like a king.
Joan always does her men proud. She owns
a huge wardrobe of expensive dresses and
furs. *And the jewels!* If I were a man
dating Joan, I wouldn't know what to look
at first, those egg-sized diamonds around
her neck or her attractive face with its
look of sympathy and intelligence. When
Joan walks into a restaurant or theater,
even the children know that she's a great
and glamorous Movie Queen.

Joan has great position in her profession.
She regained it when everyone said she
was through, proving she has courage,
aggressiveness and energy. She is enor-
mously wealthy because she made a for-
tune and saved it before income taxes
whittled star salaries, proving she has
sound money sense. And she has quali-
ties in such boundless measure that they
would have made her important—and
dangerous—in any other profession had
she not been a beautiful woman.

Elizabeth Taylor is a filly of a quite
different color. The combination of her
very black hair and very blue eyes and
exquisite little figure is irresistible. She
mows men down, from sophisticates like
Orson Welles—he's dying to have her play
Juliet with him—to boys like Marshall
Thompson, Barry Nelson, Richard Stapley,
who are dying—period!

However, I must in all honesty confess,
Elizabeth currently is not dangerous. Po-
tentially, however, she's powerful stuff.
For she's like a sponge. She absorbs.
And it's the brilliant, aggressive women
in her home town that her eyes follow.
They pique her interest. They stir her
imagination. They, I am sure, people her
dreams. Right now, at the ripe young
age of sixteen, Elizabeth is suddenly get-
ting a thrill out of the blatantly masculine
admiration she meets. But she still has

GREAT DAY in the evening!



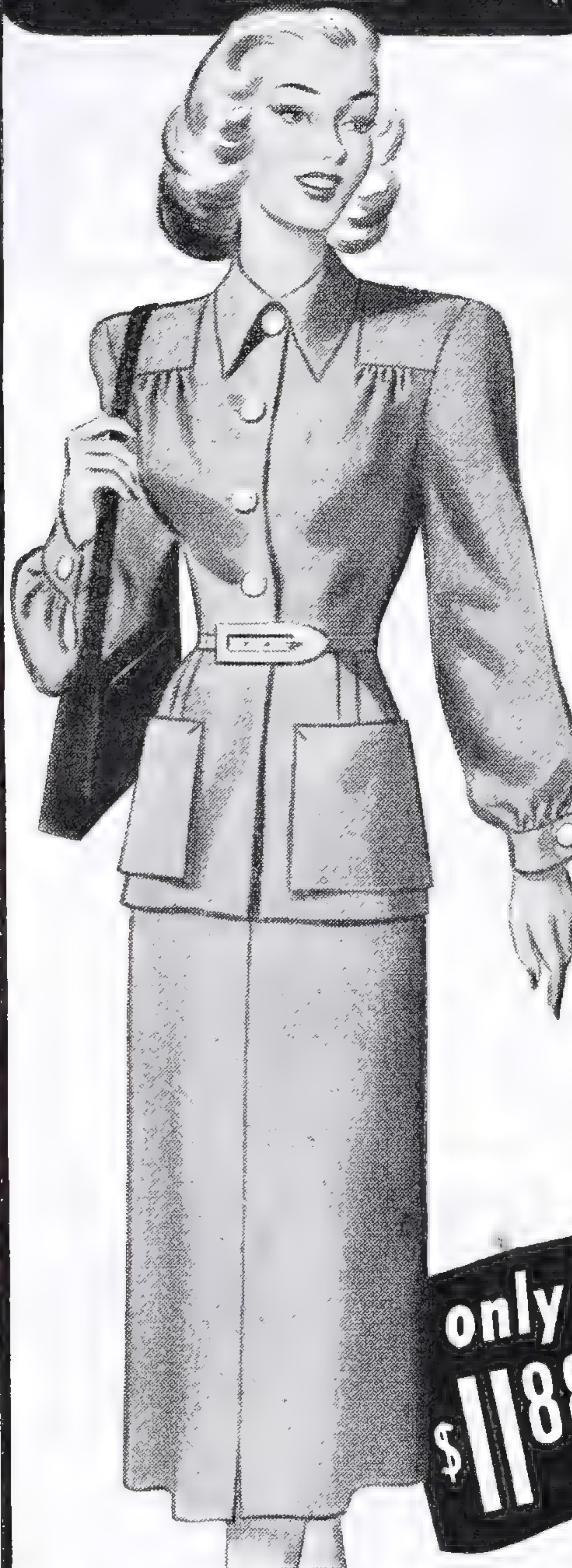
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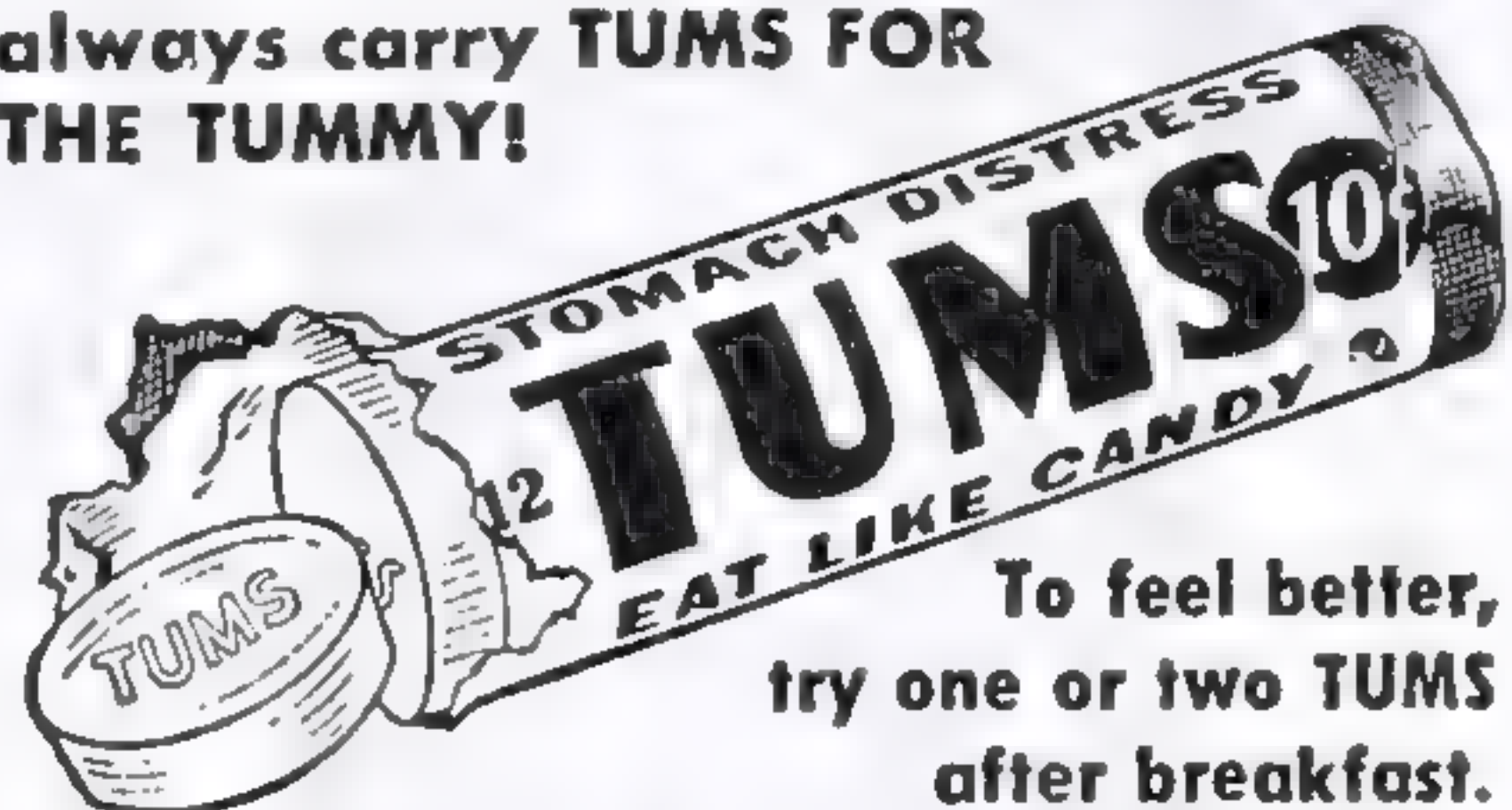
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Find Of The Year



On call to appear before the camera at a moment's notice, lovely honey-blond Nancy Shelby—New York model, famous for her clear, sparkling, photogenic complexion—says her find of the year is Edna Wallace Hopper White Clay Pack. There's nothing

like its quick beauty pick-up when you have to look your loveliest in a hurry. See for yourself how fast this luscious, cream-like mask smooths away the day's strain lines, lifts your tired face out of its slump, and makes skin glow with a new look of sparkling radiance! Get Hopper White Clay Pack today! And for everyday care, use Edna Wallace Hopper Homogenized Facial Cream. At cosmetic counters.

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the crucifying candor of a child. A young leading man who was recently strutting his stuff before Lizzie would have been mortified to hear her refer to him as "waddling like a duck!" Also, to the naked eye anyway, Elizabeth hasn't yet reached the stage where she prefers tête-a-têtes. She likes crowds. And most Saturdays and Sundays there is open house at her Malibu Beach home for characters like the Van Johnsons and the Van Heflins, as well as for the young men who love to cluster around their favorite moth. Wait a year or so, she'll really be singeing them.

Men who like the fresh-blown, mild-as-honey type gal, go for June Haver. June's the girl you went to school with; honest, simple, unaffected and quiet. But June only looks and acts like that girl. She's different underneath. She has drive. She picks herself up after disappointments or heartbreaks and goes on. Beneath her milk and honey, there's steel.

June's first palpitating beau in Hollywood was Farley Granger. They talked of marriage—that's the kind of girl June is. When Farley went away to war, June wouldn't date any other man for two years. Then the war was over and Victor Mature exploded into her life. Vic, of course, immediately rhymed June with moon and "Love in Bloom" while her look of blue-eyed innocence sent him. But whatever his appeal for her, she turned him loose. And it is the less tempestuous, temperamental Doctor John Duzik, dentist, June will probably marry when the church grants her an annulment from Jimmy Zito.

THEY say that the number one reason why Jane Wyman divorced Ronald Reagan was because she was bored with him. I don't know about that, but Jane does like to gadabout. And she does like to have fun. She likes to dance. She likes to dress up. She likes men. And they find her dangerously desirable. She has a clean look that seems to arouse them. She's smart, emotional, ambitious. This, added to everything else, makes her someone to be reckoned with. Romantically speaking, right now Jane is picking her men outside of the movie industry, though some columnists still insist that she is in love with Lew Ayres and vice versa.

What is the secret of Lana Turner's inflammable effect on men? Is it the way she walks, chest out, hips swinging, head up? Is it the way she talks, softly and intimately? Maybe it's her laugh, a very lusty throaty sound. It could be that old come-hither look in her eyes. Maybe it's just because she loves men and they love it. It's all this and something more. Unlike most women who have all that Lana has, she never has become ruthless. She is essentially kind. She doesn't make demands on men. She gives. Her maternal instinct is almost as active as her siren instinct. Which undoubtedly explains why the many men who have loved Lana remain her friends and champions. Which undoubtedly makes her doubly dangerous—not only to men but to herself.

Rita Hayworth is in her living room. The year is 1940. She is telephoning Victor Mature. She purrs into the mouthpiece and unconsciously caresses the telephone with her hand. And it was very instructive for me to see the Hayworth technique at work. When she's talking to a man, all of Rita's shyness and inhibitions disappear. She's on solid ground there. She knows she doesn't have to talk if she doesn't want to. She just has to be Rita Hayworth. Before she was a big star, Rita was more active in her pursuit of the male. I know several men she used to call "to come on over and let's go dancing." Now she lets them do the chasing. And they do, from

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Howard Hughes to Prince Troubetzkoy. Rita used to make the overtures, I think, because she came out of her marriage to Edward Judson with—incredible as it may seem—an inferiority complex. But after she was hurt a few more times and after her complex had been cured by all the swains who sought her, Rita, I believe, decided it was her turn. She began concentrating on her career. She arranged to participate in the profits of her films. She saw to it that her daughter, Rebecca Welles, whom she adores, was made a vice-president of her company. Which means, no doubt, that whatever share of her profits Rita saw fit to allot to Becky go into a trust fund whereupon these profits are not subject to the high surtax that would be imposed upon them if they remained part of Rita's profits.

Rita today is an executive as well as a star. She is very wealthy too. Add this to the fact that she is still attractive to men and still finds men attractive and you have a very different woman than Marguerite Cansino started out to be—an infinitely more dangerous woman too.

Well, now I've named them and tried to explain them. How do you like them?

THE END

Casts of Current Pictures

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INNOCENT AFFAIR, AN—UA: Vincent Doane, Fred MacMurray; Paula Doane, Madeleine Carroll; Claude Kimball, Charles "Buddy" Rogers; Eve Lawrence, Rita Johnson; Margot Fraser, Louise Allbritton; Ken St. Clair, Alan Mowbray; Maitie D', "Prince" Mike Romanoff; T. D. Hendricks, Pierre Watkin; Gaylord, William Tannen; Lester Burnley, James Seay; Ted Burke, Matt McHugh; Hilda, Marie Blake; Vocalist, Susan Miller; Gladys, Anne Nagel; Orchestra Leader, Eddie LeBaron.

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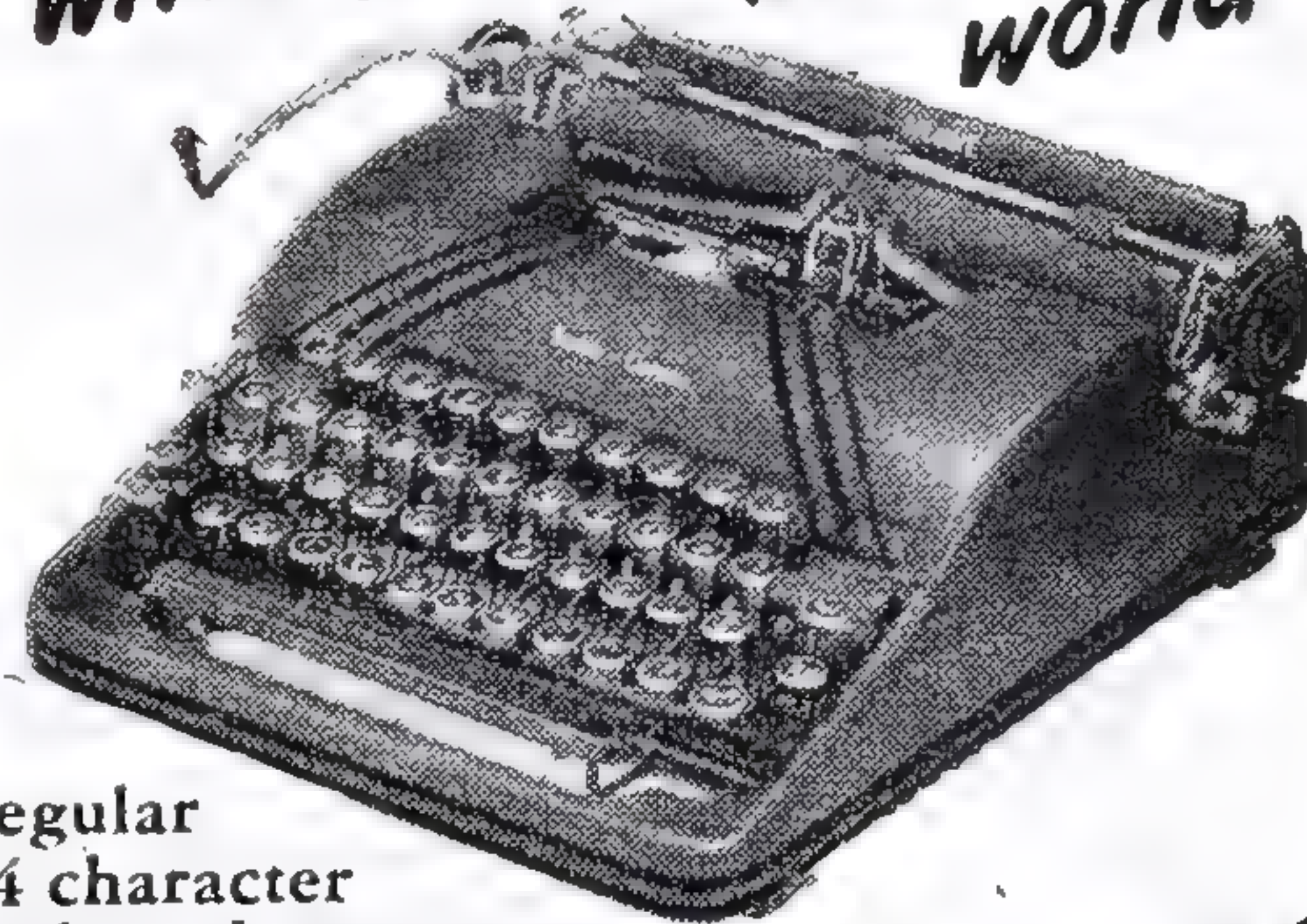
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Moines (2), Iowa.**

Sho' Is All Woman

(Continued from page 46) Ali Kahn, son
of Agar Kahn, entertained for her at his
magnificent villa at Cannes. Orson Welles
took over the entire dining room of a great
Riviera hotel so he and Rita would have
utter and complete privacy the night they
dined together. Elsa Maxwell gave a
fabulous party in her honor.

THAT Rita and Orson saw each other does
not mean they have or will be recon-
ciled. Rita has grown up enough to admit
that she will always love him even though
marriage with him is impossible and those
who know Orson, irrespective of how much
they may admire him, understand perfectly.
Her passion for travel isn't surprising.
When we were in Mexico filming "The
Lady from Shanghai," which Orson di-
rected and produced during their seven-
and-one-half months' reconciliation, Rita
talked of travel often.

"I love seeing new places and new
people," she exclaimed one morning in
the misty dawn as we stood on the airfield
at Mexico City.

"If I had been born a boy, I think I
would have been a sailor or an airplane
pilot so I could travel to my heart's con-
tent."

I can imagine too, after our location
trips to Mexico and San Francisco, how
Rita has revelled in the shops on the
European boulevards. In San Francisco,
Rita spent every moment of her free time
wandering through the intriguing streets
of Chinatown and buying souvenirs for her
daughter Rebecca who constantly is fore-
most in her mind.

In Acapulco, she had a Mexican dress-
maker make a native costume for her and
an exact duplicate for the baby. She
sent Rebecca Mexican native dolls and
toys. And she never permitted a day to
pass without sending Rebecca a dozen or
more postcards. She mailed these at in-
tervals throughout the day, so instead of
arriving in a single batch, each mail de-
livery would bring five or six reminders
to Rebecca that her doting mother was
always thinking of her.

In all she says and does and is, she's
intensely feminine, intensely woman.

In everything she does she also is an
absolute perfectionist. "Pretty good" is
not good enough for Hayworth, a point
which she drove home to us all on the set
when we were shooting a highly dramatic
scene between Rita and Orson.

The scene required about three minutes
of dramatic delivery by Rita (which, inci-
dentally, will amaze movie-goers when
they see it on the screen) plus a realistic
fall to the floor of the stage.

Rita rehearsed her scene eleven times,
each time taking a terribly hard fall.
And finally, with cameras grinding, the
sequence was filmed five complete times
before she was satisfied that she had done
her best performance. When it was finally
over, Rita limped to her portable dressing
room. Eddie Cronenweth, her still pho-
tographer, asked her to return to the set
so he could get a picture of her fall with
the still camera.

Without a word Rita returned. "Did
Eddie get it all right?" she asked finally.
"Because if he didn't, I'd like to do it again
for him right now—before I stiffen up."

Rita is a great lover of music, mostly
modern, with strong emphasis on Latin
American rhumbas, sambas, tangos and
calypso. Her collection of Spanish-type
records (numbering 991 records at this
writing, but increasing almost daily) is
perhaps as complete as any in the country.
From the time she wakes, until she leaves
the house for the studio, Spanish rhythms
resound throughout the house.

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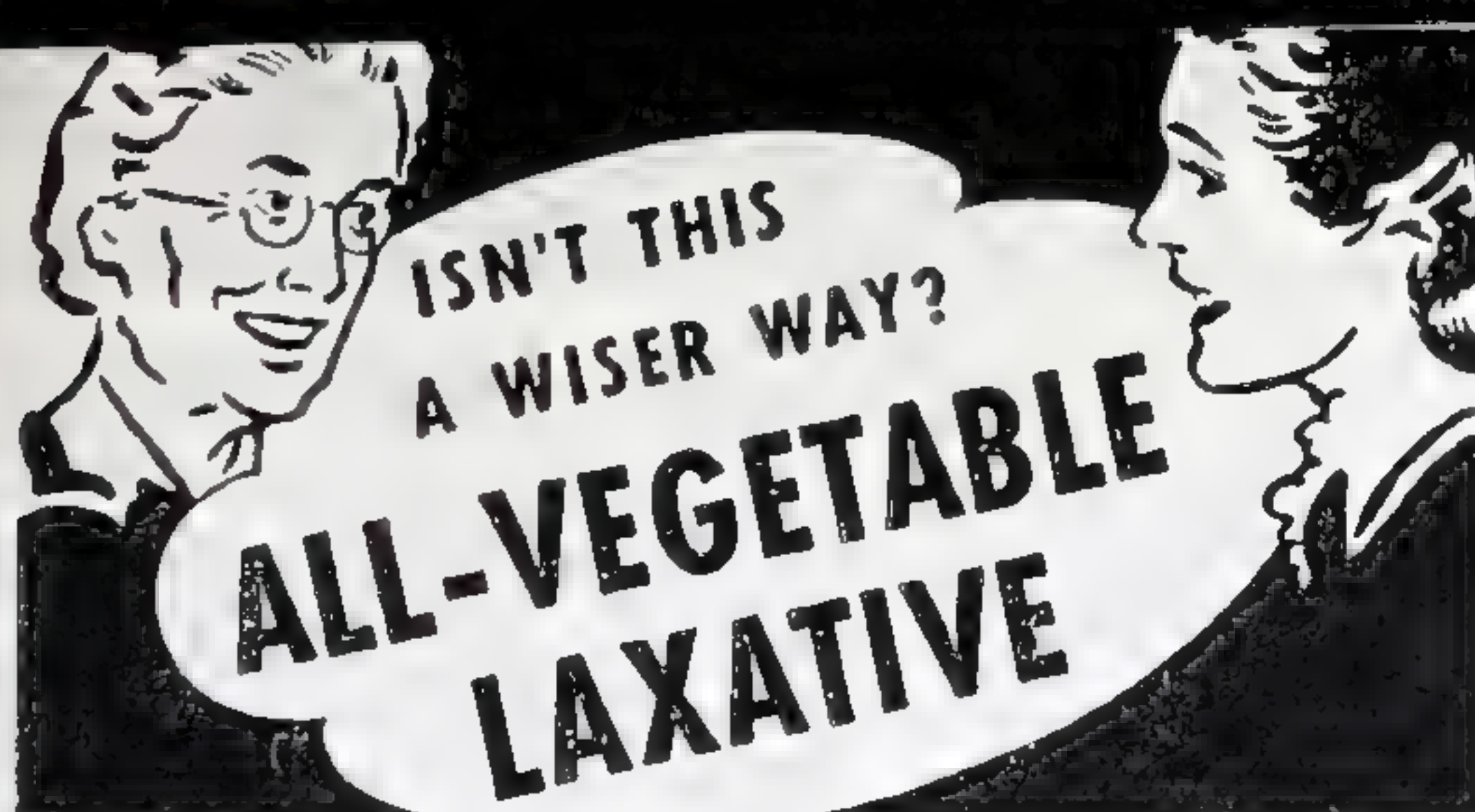
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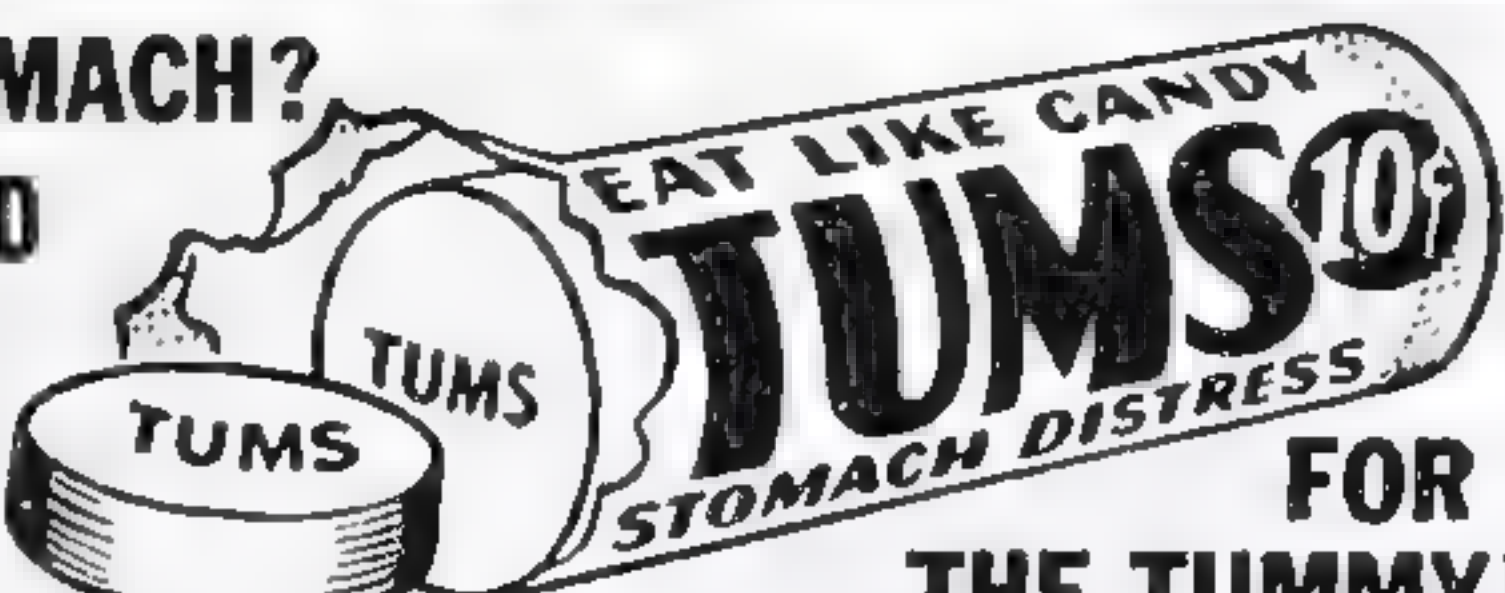
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She also devotes considerable time to keeping in dancing trim—not the strenuous rehearsals she undergoes while preparing for a musical picture, but a simple series of exercises and dance routines which keep her supple and her muscles limber.

Dancing is second nature to her, of course, as her whole family have been dancers for several generations. Her father, her uncles and aunts are all professionals and have many dancing studios scattered throughout the length and breadth of the country, for the Cansinos (Rita's real name, as you know, is Marguerita Cansino) are a large family.

ONE weak spot in Rita's armor is her cooking. She can cook, but I'm afraid it would take a firing squad to force her to do so. However, in her home she is complete mistress and manages her entire ménage with economy and skill.

But just because she doesn't like to cook doesn't mean this little lady doesn't like to eat! She prefers highly spiced food, including Chinese and Italian dishes. But Rita can also demolish a steak (burned on the outside, rare inside) that might well daunt a hungry man.

When she isn't working on a picture, Rita is an early-to-bed girl, retiring soon after her daughter is tucked away for the night and rising when the baby awakes.

Her favorite posture when reading is to scrounge herself into a tangle with her legs in the air and her weight resting somewhere along the top of her spine.

She doesn't like to attend or give big Hollywood parties. Yet she gets a lot of fun being hostess at small, informal gatherings where she can entertain friends or co-workers. And speaking of friends, Rita never forgets a pal. That's why, in newspaper accounts of her doings, you may often read the names of her companions in play and wonder who they might be. These are folks whom Rita knew and liked in the old days and still knows and likes in these times of her success.

On her infrequent night clubbing evenings, Rita drinks sparingly, usually light wine. She is a fairly heavy smoker but takes only a few puffs from each cigarette.

She likes a powerful car but dislikes speeding. She drives herself, and at the moment her pride and joy is a spanking new, gunmetal 1947 Lincoln convertible. When the weather is clement, she invariably drives with the top down and boasts that she never sunburns. Her complexion is such that she tans a golden brown without any redness.

Her present home is a small California-type ranch house, with a small back yard and no swimming pool. She bought this house during her first separation from Orson. Rita dislikes extreme modern architecture. Her house is decorated with mats, prints and paintings she bought while on location in Mexico.

I have yet to see Rita lose her temper or hear her raise her voice. She is one of the most even-tempered girls it has ever been this writer's good fortune to know.

All of which reminds me of an experience I had a few years ago in the Philippine jungle. With several hundred other paratroopers, during a tropical downpour, I watched a film titled "Cover Girl" flicker unsteadily on a portable outdoor screen.

It rained bucket-loads throughout the entire showing of the picture, but not a single GI left until the film was finished. And when it was over and we were sloshing through the mud back to our camp, I heard the drawl of some unidentifiable soldier through the darkness:

"Ah'm tellin' you, son, that Rita Hayworth sho' is all woman!"

Never, I think, was there a more complete summation of anybody.

THE END

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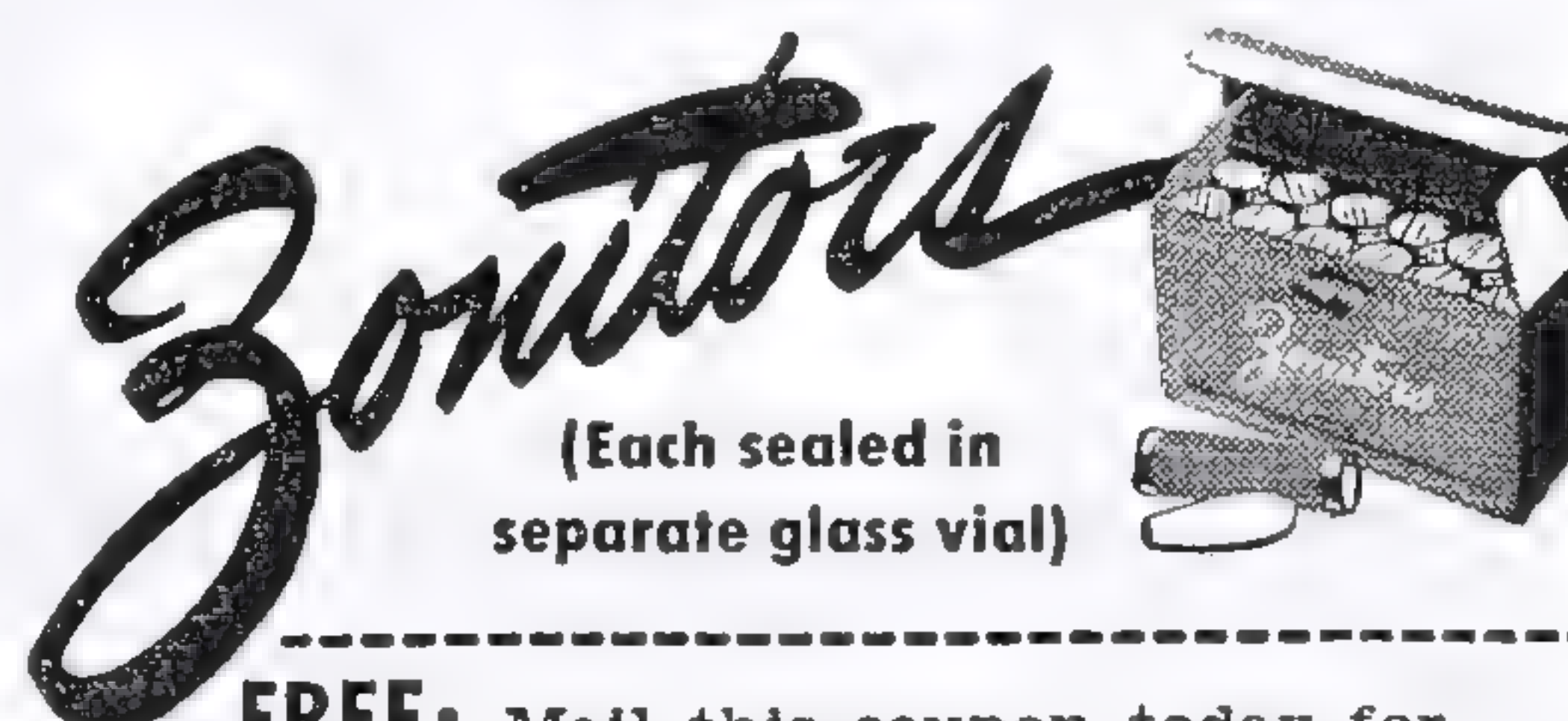
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Spirit & Company, Dept. P-11, Waterbury, Conn.

Star in Your Home

(Continued from page 67) in many ways. If you are among the millions upon millions of new mothers in this country, you may not want to give your babies satin-padded headboards to their cribs, a la Betty Hutton Briskin, or net-frilled bassinets a la Joan Bennett Wanger, but still every movie nursery has ideas that you can adapt easily, to glamorize your own nursery.

I'll give you some general rules first and then we will get down to particular cases.

Don't build a nursery like a jewel case. There are new plastic tables and chairs which neither chip nor crack. There are new plastic covers for chairs and mattresses which make these stainproof, so your initial investment has an absolute guarantee of lasting. There is a new rubber tiling for floors that won't mar and yet which is not slippery. There are washable, stainproof papers for nursery walls in which all mothers can find practical comfort.

NURSERY purchases shouldn't be too jim-crack—or too much covered elephants, ducks and the like, either. Naturally, the furniture should be scaled down to your child's size, but you can get things that will grow as your child grows, too. On the market now there are tables that can increase in height, closet rods that can be adjusted at various levels and a new type of blackboard that you can use on the walls as a wide dado, which is easily cleaned, but a constant encouragement to your junior Rembrandts to express themselves.

Nursery colors are usually kept to pink, blue and white—I am personally a little bored by this—and I bet many babies are. Linda Darnell's nursery for her baby, Lola. I found particularly attractive because Lola is a brunette baby and the cream and yellow wall coloring is very flattering to her. A circus parade goes around the top of the room and that, too, is in strong color—with red predominating, and the yellow and black zebras, scattered here and there on the walls, are very amusing.

Betty Hutton Briskin with her two beautiful small blondes, Lindsay and Candy, insists upon pastels and in this case I concur. Betty has fairy stories—very Disneyesque ones—on her babies' walls. But you can copy this for your child at a very nominal cost by buying some circus posters, or a circus wallpaper and using any part of it as an applique right on your paint or plaster walls. You can do the same with paper animals. Just cut out your giraffe, elephant or other member of the zoo and lacquer him to the wall with colorless varnish.

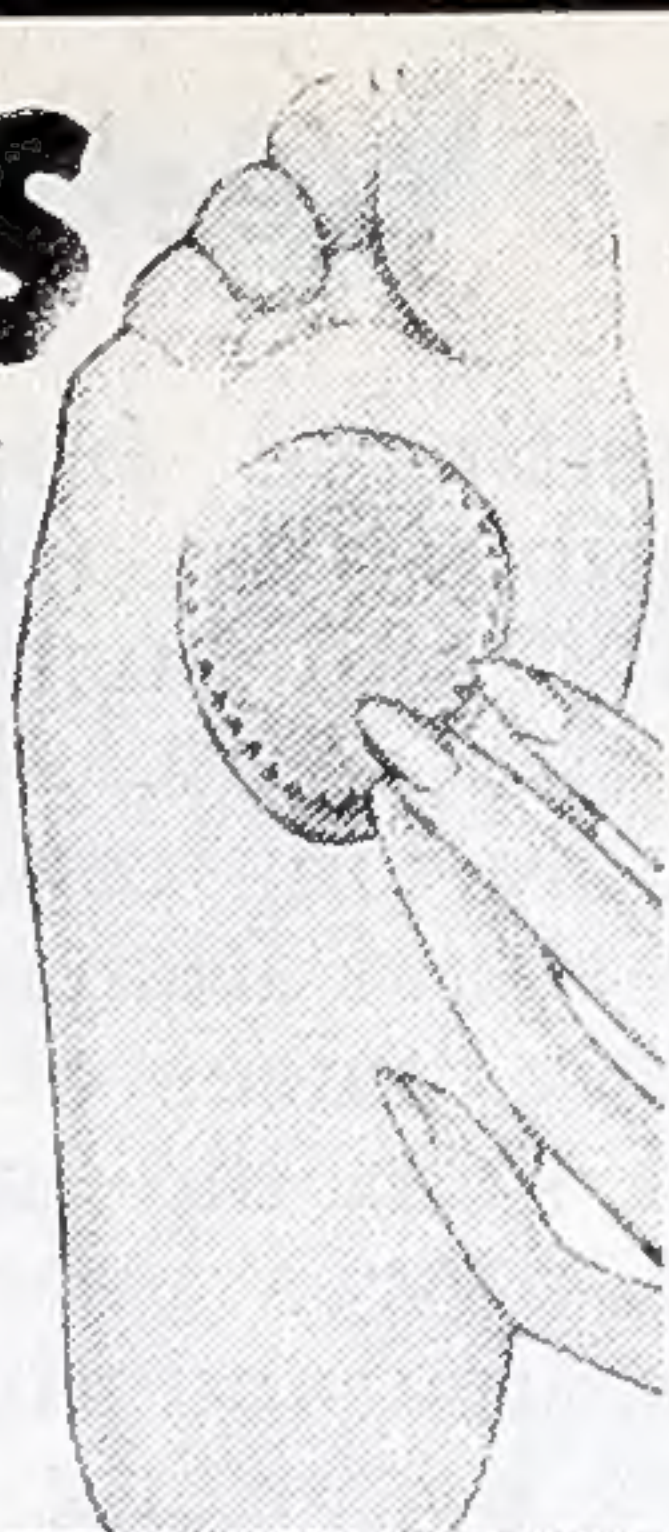
There are, of course, all kinds of lamps for children on the market and I give you merely one word of caution there. Buy good, solid lamp bases that small hands can't knock over, cracking the shade and scaring themselves half to death. Personally I favor wood bases on tots' lamps. Many lamps are made up in china but I think they should be avoided like the plague. For a child's nursery that I did recently, I took small kegs—the kind in which spiced dates or figs are shipped—had them wired, painted them red. With red plastic shades, they were very gay and inexpensive and almost impossible to tumble. You can easily make such lamps yourself—except for the wiring. While I know there are lamps on the market, complete with small radios, clocks and such concealed in them, I'm agin' 'em for the reason that they're easily broken and get out of order—and look frightful as a result.

I like a practical facing of all the possibilities of destruction to which children are prone. I particularly admire Betty

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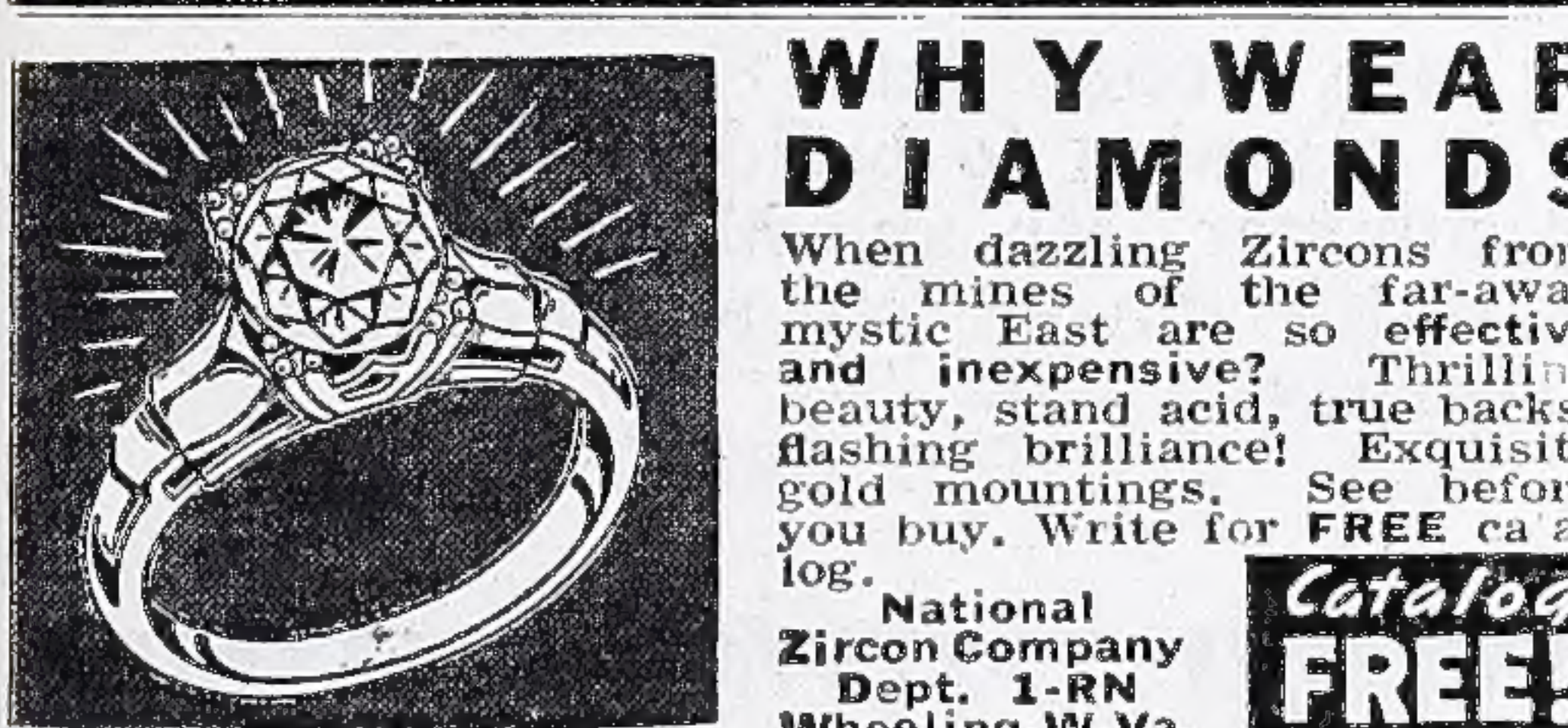
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Hutton's having had two small steps made, by which her children can reach an adult wash basin and thereby make an adventure of hand washing and teeth cleaning. Most attractive are the glass-fronted cabinets for her little girls' clothes, which Betty designed. Practical for tiny dresses, they will be as practical later, when the dresses outgrow them—for toys or separate skirts or blouses or whatever goes into them.

At the very start it is wise to follow Hollywood's general rule of looking ahead from the one child to its several successors. In Joan Bennett's household her newest daughter, Shelley, born last July, now occupies the nursery originally designed for five-year-old Stephanie. Incidentally, the nursery has a bassinette in white organdy, embroidered with pink and blue rosebuds and banded in blue satin. And it's as practical as it is pretty—for inside it is lined with quilted plastic, to which a baby can do no harm. Stephanie has moved into her older sister Melinda's suite, which consists of bedroom, bath and playroom and Melinda has moved into her sister Diana's suite, Diana having been married this past April.

Now I am fully aware that most homes are not this elaborate—but no matter how slim your purse, if you are building a home and a family, it is well to bear such planning in mind and do it on whatever scale you can afford, for the future happiness investment of all concerned.

These future plans should influence you on everything you buy, even if your baby is a first baby. In the home of Producer Jerry Wald, for example, the carpeting leading up to the nursery stairs is made of regular hooked rug material but carefully worked into the design is the name of the Walds' first son and his birthdate. Below that is that of the second son and his birthdate. I expect the Walds hope to go all the way down the stairs like that—but isn't it a charming idea?

Most Hollywood nurseries are equipped with electric sound devices that let the least whisper from the nursery be heard in whatever room the parents may be sitting. This is a wonderful feature for a busy mother, who does her housework and has to be nurse, too—for it lets her go on with her work while the baby is getting his nap but warns her if he so much as turns over.

But no matter how your nursery is furnished or equipped—above all, keep it a place for stability and relaxation—they apply just as definitely as they do to the living room—and they have just as great an influence on your furniture, too. Probably more!

THE END

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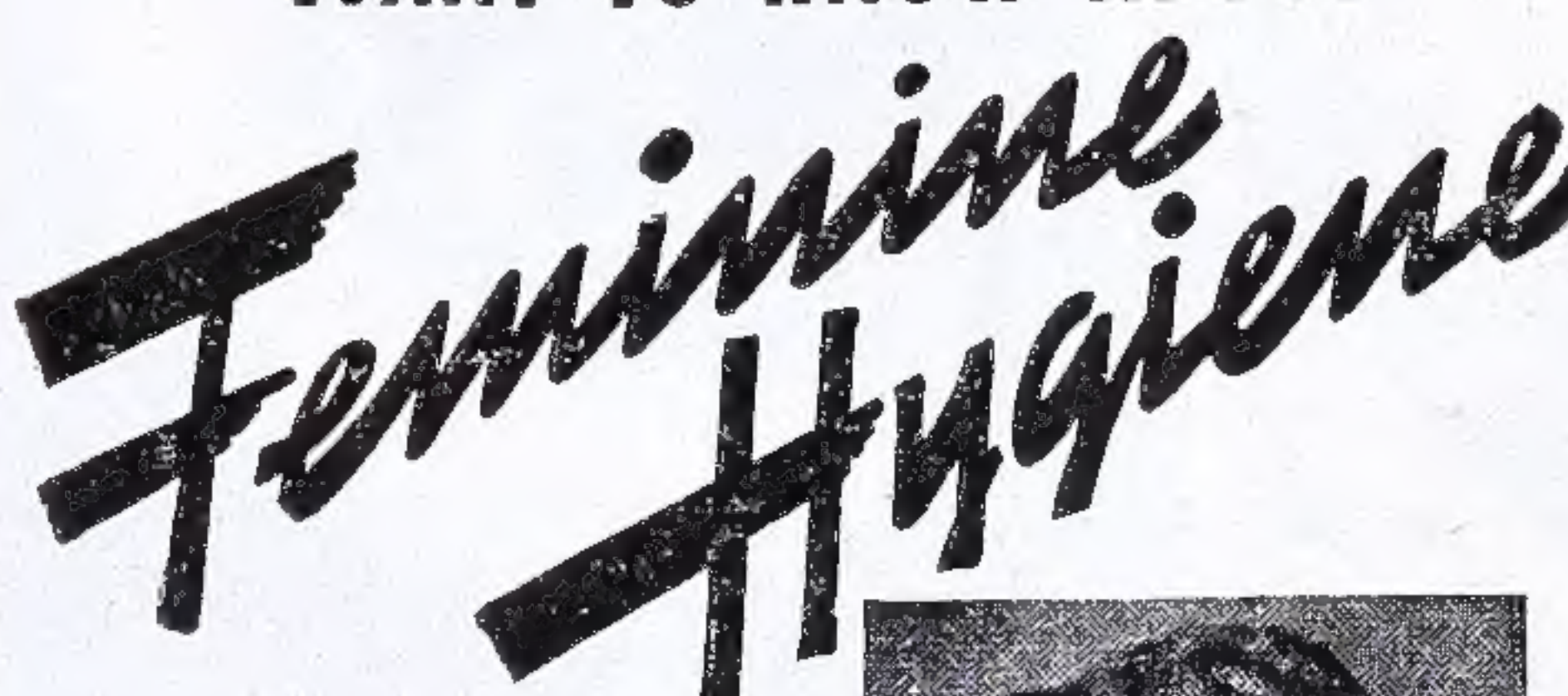
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Week-end Wedding

(Continued from page 91) didn't seem possible that there could have been any hurry and bustle. There was a hush, as, at the altar, the solemn words of the double-ring ceremony were spoken by the Reverend Richard Flagg Ayres. The clear young voices of Lita and Rory responded and then the organ crashed joyous notes and it was over—with a few tears, much laughter and that certain feeling about a new beginning for two people which is a part of every wedding.

Rory decided, "This was much, much better than a big formal wedding. But then we never had any thought of a run-away Hollywood elopement.

"I GUESS it was the Reverend Ayers who made it all seem so perfect. First there was the friendly, intimate talk he had with Lita and me before the ceremony. Then, at the service itself, he was so kind and grave and his voice was so beautiful—well, something happened in my throat. I'm glad we had this kind of wedding."

The wedding supper was held at Santa Barbara's beautiful Harbour Club. Lights danced over the water outside and gaiety reigned over a flower-decked candle-light-table inside.

After Rory and Lita left for their suite at the Santa Barbara Biltmore, the younger males of the party attached tin cans to the car to make a dreadful din when Rory and his bride took off for Ojai the following morning!

Rory's bride is very beautiful. Lita's soft dark eyes and glowing skin would proclaim her Spanish ancestry even if she hadn't betrayed that piquant accent which Rory finds so alluring.

Her parents are Spanish—she was born in Madrid and lived there until she was six. Then the family moved to Detroit where Lita grew up and went to school. Xavier Cugat discovered her there while she was still in her early 'teens and she sang with his band whenever he had engagements in that city. Later she went on tour with the band and still later when Hollywood beckoned, her father and mother uprooted the entire family and moved there to look after her. But Lita is only now beginning to find the real and very promising place she sought in motion pictures. This is the girl whom Rory—the dream man—has married.

Lita and Rory had only a few days away from Hollywood after their wedding, but a real honeymoon in Honolulu is in prospect. And impetuous but efficient Rory has even contrived to rent a furnished apartment which will be available within a few weeks.

Right at this moment, though, the newly-weds are doing some new dreaming—they're planning to build their own home next summer. Mr. and Mrs. Rory Calhoun will settle down "on a lot—somewhere with an ocean view."

THE END

A YULETIDE TREAT for December Photoplay

readers . . .

A Susan Peters special on

"What Christmas Means to the Stars"

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2 No "bubbles"

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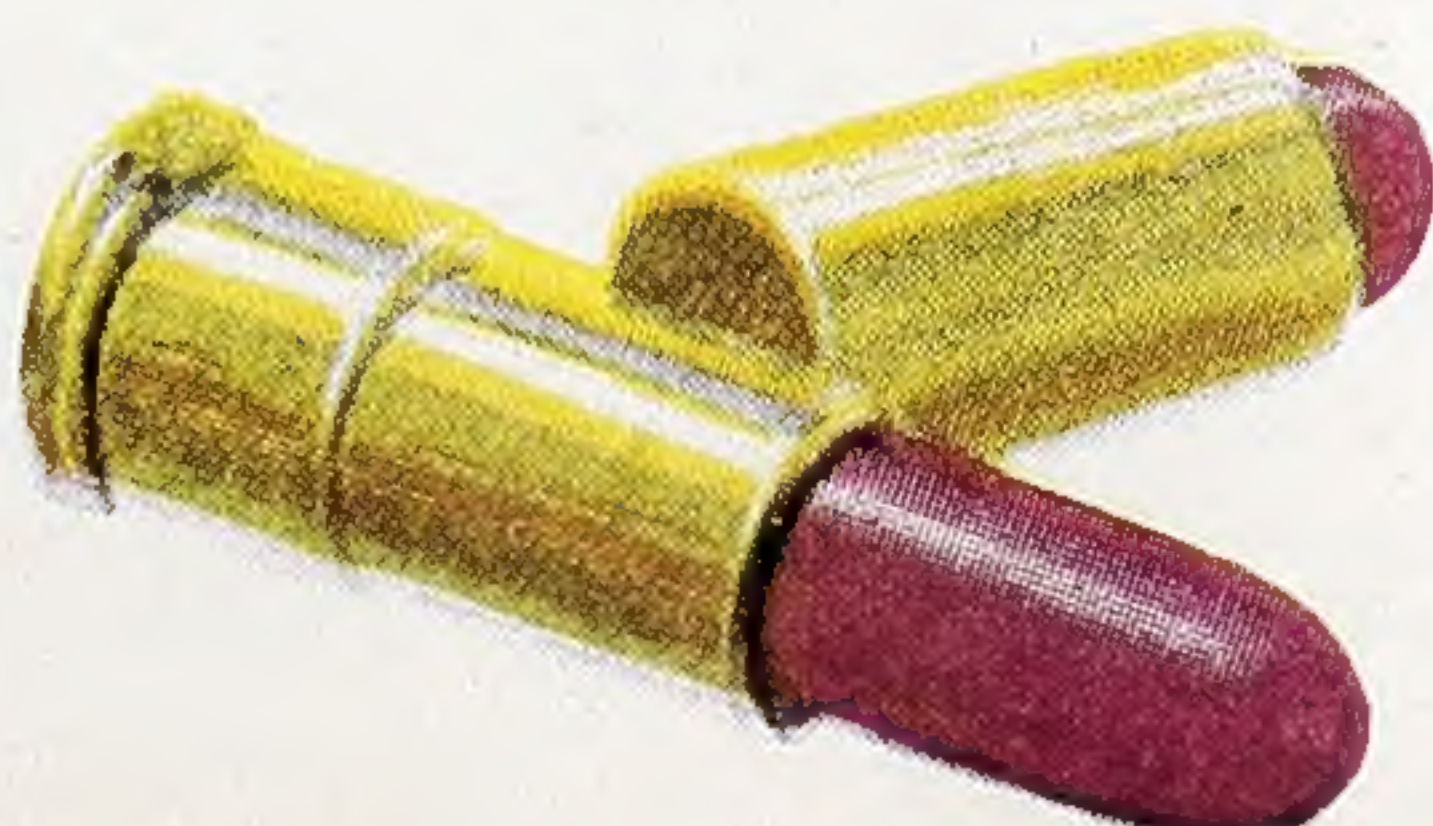
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A few lemon-tinted carnations, a sweep of foliage—result: a fine-arts arrangement! "It's experience—not expense that counts," says Miss Garden.



Simple French marigolds... handful of green leaves take on a sophisticated air—arranged with the touch of experience!

● Into a ballroom ablaze with fabulous flowers walks a brisk, little brunette. She tilts a creamy petal; adjusts a straying leaf; nods with satisfaction. Miss Judith Garden has just set the stage for a dazzling social debut! Later...in her shop (at left)...she designs a tiny masterpiece from a handful of ripe-red fruit in a 10-cent-store container. "It isn't the cost of the blooms," says the talented Miss Garden. "It's experience and taste that counts."

More people smoke Camels than ever before!

R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

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